MAXIMUM ROCKNROLL

December 1995 #151 Part 1 $2.00

MISFITS

Back From The Dead?

JERRY ONLY TELLS ALL ABOUT THE PAST AND HEADS INTO THE FUTURE

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, infamous "Chumbawamba in No Ireland".

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Head Strong, Bone Shavers, Flagrants D'eli, "The Shadow", "War On Drugs".

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#93/Feb '91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#96/May '91. "Soviet Punk Issue" with Russian rock press, Moscow Rock Lab, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Handy Peppers, Newies, Auktsion, Grazhdanskaya Oborona, Sailors Silence, Russian scene features.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women's Health Care," "Attica 20 Years Later," "H.E.A.R."

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad, Beth Cockpit, John McDonald, Metal Mike, Queen Itchie, Joe Queer, Gavin MacArthur, Herbie Spit Muffin, Liz Super Pussy, Ken Taniguchi, Aaron Muentz, Scott Drake, Gretchen Holtz, Jim Vatican Commandos..

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Trashwomen, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#138/Nov 94. Skull Control, Good Riddance, Spent Idols, Crutch, The Statics, Randumbs, Public Nuisance, Kent 3, Stretford, Front X, Earl's Family Bombers, Scam Zine, "Putting on Gigs Pt 1", "Roots of Punk--The Cramps".

#139/Dec 94. Portraits Of Past, The Vandals, Hammerhead, Wartorn, Sexton Ming, Decadence Within, Cocknoose, Willys, Purple Onion, "Putting on Gigs Pt 2", "Roots of Punk--Velvet Underground".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down,

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by last day of month-- no later!!
Issue out: by last week of following month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $20
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1/3 page square: (5" x 5") $60

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Tim Yo

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STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)575-1970 or fax (415)575-1977. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
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SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561
Fax/Modem (415)648-5816

WANNA SEND US SOMETHING?!

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-line-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. Looking for political/punk satire cartoon strips, too.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

Guest Columns are welcomed. Send in your stab at fame and fortune, and if it's pretty decent, we'll run it. We'd like to see more of these, especially sharp-witted, astute commentary/opinions.

There may be room for some new columnists, so if you think you've got style and an approach or area of specialty (musical, political, cultural, etc) that we should be delving into, send in a sample column. No guarantees, but it may be worth a shot.

MAXIMUM ROCKNROLL RADIO

Paul Curran
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

CHRY	No. York, ON
105.5FM	Wednesday 1AM
CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Tuesday 11PM
KDIC	Grinnell, IA
Call station	Tuesday 9PM
KDVS	Davis, CA
90.3FM	Monday 9PM
KJNB	Collegeville, MN
99.9 Cable FM	Saturday 10PM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KUKQ	Tempe, AZ
1060AM	Saturday & Sunday 4PM
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WNCI	New London, CT
91.1FM	Saturday midnight
WPRK	Winter Park, FL
91.5FM	Wednesday 9PM
WUVT	Blacksburg, VA
90.7FM	Thursday 5PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

- N.O.T.A.-EP/STITCHES-live
- SEEIN' RED-EP/PORTOBELLO BONES-CD
- EARTHQUAKE-EP/UNANSWERED-EP
- Fireball-#4-zine/PRIMITIV BUNKO-EP
- YOUTH AGAINST FASCISM-EP
- UNDONE-LP/Blood Red-#2-zine
- WHITE CROSS-CD/Hardware-#7-zine
- DECEPTACONS/TRIBE THIRTEEN-split EP
- V/A-The Best Of Flipside Video #1-video
- PERE UBU-box set/Excursion-#6-zine

PAUL CURRAN

- HALF EMPTY-Welcome Home-EP
- BIKINI KILL-I Like Fucking-45
- THE CLEAVERS-Living For Leisure-EP
- MAN OR ASTROMAN?-Haystack-45
- GOB-GREEN BEANS-EP/YOUNG CANADIANS-CD
- TIKI MEN-12 Dusty Diamonds-LP
- CASH REGISTERS-Makes No Cents-EP
- CRESTFALLEN-Kings Of Babe-EP/CLETUS-EP
- HEADCOATEES-I'm Happy-45
- THE FOUR EYES-Come Prepared-EP

LALI DONOVAN

- MOTARDS-To Scare Hell Out Of Your Neighbors-EP
- HAGGIS-Step Into It-10"
- MAN OR ASTROMAN?-Haystack-45
- ARMITAGE SHANKS-Sing & Play-LP
- CRYIN' OUT LOUDS-LP
- DRAGS-10" & 45 & live
- ELECTRIC FRANKENSTEIN-It's All Moving-45
- HATCHET FACE-Vol II-LP
- LORD HIGH FIXERS-Talking To Tomorrow-10"
- LA DONNAS-Long Legs-45

KARIN GEMBUS

- LOS CRUDOS/SPITBOY-split LP
- BOTCH-Faction-EP
- IGNITE-Call On My Brothers-LP
- EURICH-EP
- FITZ OF DEPRESSION-T.V. Tattle Tales-45
- UNDONE-Dark Future-LP
- I SPY-Revenge Of The Little Shits-10"
- SUFFER-One Step Closer-EP
- V/A-Systematic Destruction-EP
- TORCHES TO ROME-live

DR. DANTE & CHRIS HARVEY

- THE DRAGS-Dragsploitation...Now-10"
- MOTARDS-To Scare Hell Out Of Your Neighbors-EP
- THE EVIL HOODOO-Arly! Go Away!-EP
- INVISIBLE MEN-Hunt You Down-EP
- V/A-War Of The Saucermen-10"
- THE MUMMIES-Get Late!-45
- V/A-Texas Speed Trials-LP
- ARMITAGE SHANKS-Sing And Play-LP
- THE SAINTS-Most Primitive Band In The World-LP
- JET BOYS-Welcome To Wild Party-EP

CAROLYN KEDDY

- CRYIN' OUT LOUDS-LP/PERE UBU-box set
- MOTARDS-To Scare Hell Out Of Your Neighbors-EP
- V/A-Texas Speed Trials-LP/TIGHT FITS-45
- THE MUMMIES-Get Late-45
- THE SAINTS-Most Primitive Band-LP
- V/A-Fuck That Weak Shit Vol 3-EP
- INVISIBLE MEN-Hunt You Down-EP
- DOGMATICS-1981-86-CD
- DRAGS-Dragsploitation-10 & Well Worth-45
- LOS BUGES-CD/BRIANIAC-EP

RAY LUJAN

- BIKINI KILL-I Like Fucking-45/MODERNETTES-CD
- J CHURCH-Nostalgic For Nothing-2xLP
- SWINGIN' UTTERS-Sounds Wrong-CD
- TILT-Worse To Bad-45/SLUDGEWORTH-CD
- DEAD END CRUISERS-The Suave-EP
- THE STRIKE-Danger-45
- THREE YEARS DOWN-Just Like Him-45
- NOTHING COOL-Don't Tell Me What To Do-CD
- LOOSE CHANGE/BRUFORD-split EP
- SLACKER-Scop'in It-EP/NEW SWEET BREATH-CD

TIMOJHEN MARK

- SEEIN' RED-Trefword Punk-EP/INMATES-EP
- V/A-Cry Now Cry Later Vol 3-2xEP
- V/A-Night Of The Living Dead-EP
- BORIS THE SPRINKLER-Saucer-CD
- DISCLOSE/SELFISH-split EP
- LOS CRUDOS/SPITBOY-split LP
- V/A-Systematic Destruction-EP
- MOTARDS-To Scare Hell Out Of Your Neighbors-EP
- SUFFER-One Step Closer-EP
- END OF THE CENTURY-EP/IVICH-JASEMINE-split EP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

SMELLY MUSTAFA

- SLOPPY SECONDS-LP & EP
- FUCK EMOS-Conspiracy-45
- OBLIVION-Shot Me A Waco-LP
- MOTARDS-To Scare Hell Out Of Your Neighbors-EP
- BIKINI KILL-I like Fucking-45
- PACHINKO-I Naked-EP
- JABBERWOCKY-Tracktorjockey-LP
- NIBLICK HENBANE-CD/COPASS GRINDERZ-CD
- THE SAINTS-The Most Primitive Band...-LP
- DEAD END CRUISERS-The Suave-EP

NEIL NORDSTROM

- UNANSWERED-Lie Depedency-EP
- V/A-Thrash Sanctuary-EP
- DISGRACE-Life Give An Anguished Cry-EP
- EARTHQUAKE-Suck My Ass!!-EP
- UNDONE-Dark Future-LP
- UNSETTLED-Down-EP
- CRIPPLE BASTARDS/SENSELESS APLOCALYPSE-split EP
- V/A-Night Of The Living Dead-EP
- LOS CRUDOS/SPITBOY-split LP
- V/A-Cry Now Cry Later Vol 3-2xEP

JEFF RANDOM

- ARMITAGE SHANKS-Sing And Play 20 Punk Hits-LP
- DRAGS-Dragsploitation-10"
- INVISIBLE MEN-Hunt You Down-EP
- MOTARDS-To Scare Hell Out Of Your Neighbors-EP
- JET BOYS-Welcome To Wild Party!-EP
- V/A-Texas Speed Trials-LP
- ELECTRIC FRANKENSTEIN-Moving Faster-EP
- BLANKS 77-V.M.Live-EP
- THE HAVES-Coal Black-45
- CRYIN' OUT LOUDS-LP

BRUCE ROEHRS

- BLANKS 77/SUBMACHINE-split EP
- CONTEMPT-12 Years On-45
- ELECTRIC FRANKENSTEIN-Moving Faster-45
- IMPACT-Couer De Lion-EP/SEEIN' RED-EP
- MOTARDS-To Scare Hell Out Of Your Neighbors-EP
- BLODDY MESS & THE SKABS-Dog Biscuit-EP
- CHUMPS-Russian Roulette-EP
- GLORY STOMPERS-Hey Ralph-EP
- JET BOYS-Welcome To Wild Party-EP
- N.O.T.A.-Hell Hole-EP/2 MINUTA MRZNJE-EP

KEN SANDERSON

- SUFFER-One Step Closer-EP/I SPY-10"
- SEEIN' RED-Trefword Punk-EP/HEADCOATEES-45
- V/A-Cry Now Cry Later Vol 3-2xEP
- THE DRAGS-Dragsploitation-10" & live
- CRIPPLE BASTARDS/SENSELESS APLOCALYPSE-split EP
- LOS CRUDOS/SPITBOY-split LP
- WHITE CROSS-Deaf Dumb And Blind-CD
- V/A-Systematic Destruction-EP
- V/A-Texas Speed Trials-LP
- V/A-Night Of The Living Dead-EP

JON VON

- DRAGS-Dragsploitation-10" & Well Worth-45
- GOB-Green Beans-EP
- DOGMATICS-1981-86-CD
- HEADCOATEES-I'm Happy-45
- TIGHT FITS-Full Frontal Attack-45
- BORIS THE SPRINKLER-Saucer-CD
- LA DONNAS-Long Legs-45
- CRYIN' OUT LOUDS-LP
- TIKI MEN-12 Dusty Diamonds-LP
- INVISIBLE MEN-Hunt You Down-EP

TIM YOHANNAN

- ARMITAGE SHANKS-Sing And Play 20 Punk Hits-LP
- F.Y.P.-Idiocy 101-EP/JET BOYS-Wild Party-EP
- N.O.T.A.-Hell Hole-EP/JABBERWOCKY-LP
- V/A-Peasants With Pitchforks-LP
- CONTEMPT-12 Years On-45
- MOTARDS-To Scare Hell Out Of Your Neighbors-EP
- VAGEENAS-I Wanna Destroy-EP
- THE DRAGS-Well Worth Talking About-EP
- V/A-Texas Speed Trials-LP/PERE UBU-box set
- BLODDY MESS & THE SKABS-Dog Biscuit-EP

REMA YOUNG

- LA DONNAS-Long Legs-45
- MOTARDS-To Scare Hell Out Of Your Neighbors-EP
- CRYIN' OUT LOUDS-LP
- ARMITAGE SHANKS-Sing And Play 20 Punk Hits-LP
- VAGEENAS-I Wanna Destroy-EP
- VIVORAS-Hello Boys-CD
- BLANKS 77/SUBMACHINE-split EP
- CHEETAH CHROME & MIKE HUDSON-45
- EVIL HOODOO-Arly! Go Away!-EP
- THE DRAGS-Well Worth Talking About-45

ZINE SHITWORKERS

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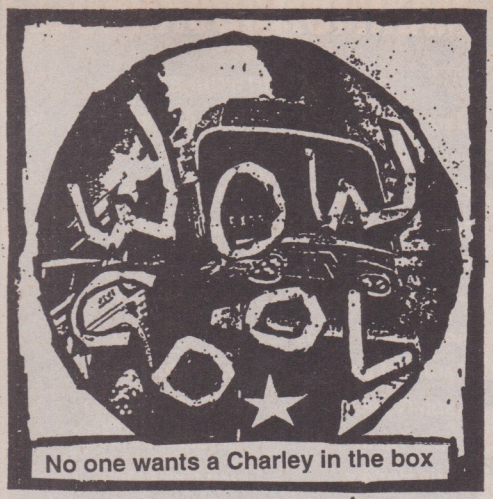
Tim Yohannan



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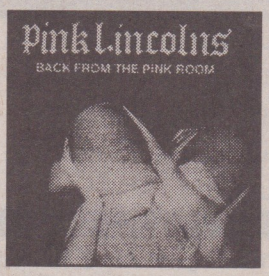

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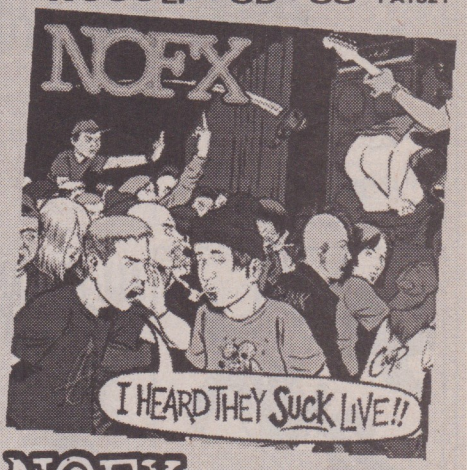

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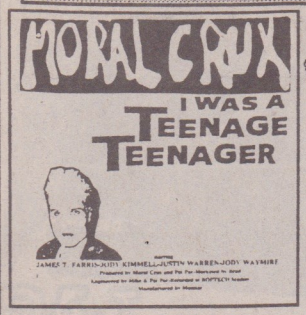

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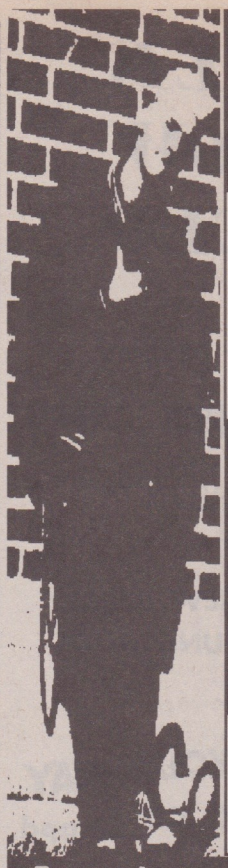

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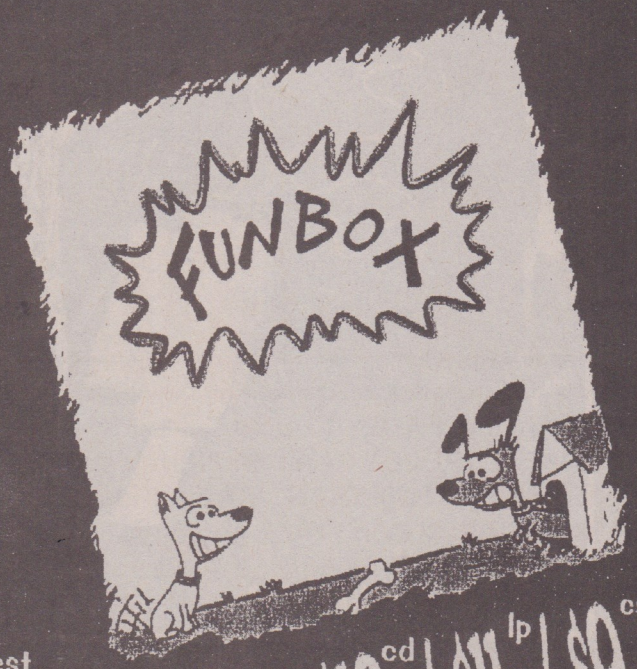

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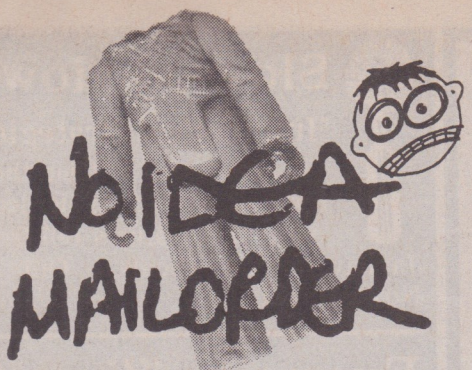

Howdy! Appologies to anyone who had to wait for their orders! *No Idea* moved across town, I went on tour with Gus (FL) & Tired From Now On, lots crazy stuff happened and things got screwy and delayed. I am back up to speed and all orders should go out the same week they come in. Thanks & Take Care! —**Var.**

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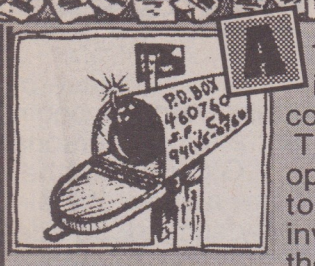


To punks it may concern,

This is an open letter to anyone involved in the current Midwest U.S. punk scene. I am planning on producing a video scene report for the year of 1996. I will have access to video/editing equipment soon. I'd like to take the whole year to complete it, in hopes of getting a lot of bands, venues, shops, etc. to participate. I will do some travelling and shoot some footage myself, but I am asking anyone to send me videotapes of the following subjects: Bands--live or practice (whichever you feel does the most justice, please, intensity, good sound and lighting is a plus!) venues, independent promoters, band interviews, crash pads, organizations, record labels, zines, cheap/volunteer sound people, and recording spots.

The information given will be illustrated with video footage, audio narrative, possible graphics and/or a written booklet to coincide with the visual (whichever feasible). Please if you know someone with a camera, get your contribution on tape. This way, we can preview new bands and see first hand what a town's scene has to offer as options for travellers and fellow Midwest scenesters. My reasons for wanting to cover the Midwest first are, it's where I reside, and I feel it has great resources that punks everywhere can take advantage of. The focus will mainly be on music, but anything will be accepted. I will try to find a way to give everyone proper credit so please send written, vocal (audio, video) details to work with, please. Also, send good quality audio narration to be put over the footage of the shops and venues etc. Feel free to act as stupid as you want-- make it entertaining, but informative is obviously good also.

I will not work with any footage that is copyrighted. I will not pay anyone for their contribution. I will not end up being paid. I will not censor. I will also not use any mainstream material (even if it's a little punk influenced). O.K., I'm not the authority on what's punk and what's not, but please use good judgement. There are separate scene for other types of music, this report has to provide information useful to punks.

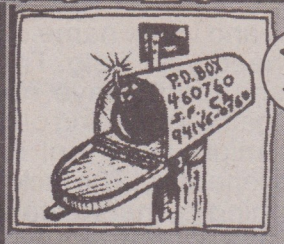
The types of music are the obvious: (preferably underground, to help in reaching areas not otherwise reached, i.e.- bands that cannot use any form of corporate media, and do not wish to do so, for obvious reasons), hardcore, hardcore... hardcore, pogo-punk, oi, pop punk, crust, grindcore, goth punk, ska punk, basically anything *punks* are involved with. Oh yeah, did I mention hardcore? In addition, as I said before, other information is welcome. Tape people at shows, outside of shows, fucking shit up, whatever. Please send song lyrics if possible. I would like organizational (thematic) bands also, such as straight-edge, anti-racist, vegan, anything goes. I will not accept any racist Nazi-skinhead bands. I will accept bands that contain anti-racist skinheads. If that sounds contradictory to you, tough.

I have many ideas and they could very well change once I collaborate with others. Maybe we could organize the scenes by area or states, definitely by cities. Please, only bands of the Midwest U.S. I would eventually, with the help of many, like to produce reports for different areas. I need to see first, how much time this will actually take. By all means, if anyone is doing something similar to this, and wants to collaborate, let me know. I will also need help from people locally; I will be residing in Minneapolis in the fall of 1995, so if anyone there or in the surrounding area can donate help, please contact me. Reproduction will be decided later upon finishing. Again, this is a non-profit project, and if anything, the final copying will cost a mere video tape and postage. This project is purely for fun and in the name of punk. I will need your help. I'm serious as shit, and I have no intentions of getting anything out of this. This might be a tool in keeping the scene alive. The fucking greatest thing is, that we can do it ourselves. Anyone that says it's dead, isn't looking in the right places.

The sooner I can start collecting tapes, the sooner I can start working and finding people to help. VHS tapes would be better for me, but please send whatever your convenience. If I seem to get an uneven amount of information on different areas, I'll try my best to dig in the smaller areas. I don't care if you are fifteen years old and have played live once. Anyone involved is a vital part of the scene. Please pass this on as far as you can. Copy it and put it in your zine if possible. You could always set it out or post it at shows. If you cannot afford copies, I could always make some for you and send them if you call or write. I cannot stress enough how much help I need. I cannot do this independently. We need resources too, and the only way we'll get them is if we make them available to ourselves.

If anyone has any ideas on reproduction, graphics (where, how, when, who?), volunteer only, let me know. I'd like to give this a shot. Please call or write (send a stamp if possible) to: (permanent address) Patricia Rhodes/ 5431 Albany Ave./ Superior, WI 54880/ (715) 394-3429 or: 95-96 school year: 2511 2nd Ave. So. Apt. 103/ Minneapolis, MN 55404/ (612) 874-3571. Note: Please get your tapes in by August/September '96 or so. This will hopefully be completed by mid 1997 at the latest. Once I tape the footage I can send your copy back or file it for your copy of the finished product. I would like to keep them as long as possible for backup, in case I screw up, which is very likely. Make sure to send a return address for my mailing list. Thank you for reading this.

Letters



Dear MRR,

What the hell? Just when I've gotten used to seeing "punk" stuff in places like the Underground and Tower Records you have to do this to me. Why oh why oh why is Maximum being sold in a trendy clothes/sports gear store called the Sports Cottage? Please tell me you made some kind of mistake. Please tell me that the grapevine I heard this through was wrong. Anything, just don't let it be true. I am afraid of going into such a place myself. (The neanderthals would probably beat me senseless.) In the horrible little hick town I live in the kids play their Rancid CDs (that they got at Shopko) in between Snoop Doggy Dog and Slayer. You're thinking they're open-minded, sorry, I know them. They're trying to cram everything that Mtv says is cool into their confused little minds. So why is Maximumrocknroll stashed in with their baseball bats and their Nikes? I thought you guys had principles and priorities more important than making money. All I want is a little note telling me not to worry and that I can still trust you. Puh-leeeease!!!
Jennifer/ 3130 Veda St/ Redding, CA 96001

Dear Jennifer,

There is only so much control we have over where MRR ends up. We can tell (and do) Mordam not sell us to certain chains or certain distributors, but there is no way to prohibit any individual retail outlet from picking up Maximum from a distributor somewhere along the line. It's just not possible, sorry.

Hope you can still trust us....
Tim

Dear Maximum Rock 'n'Roll,

First I'd like to say thanks for your continued support of my 'zine in your review section. Whether positive or negative, a review in MRR is always welcome. Now onto the the real reason I'm writing. You guys gave a great review to the compilation I just released, *Step On A Crack Vol 2,* but made a couple of boo-boos within the review.

First your reviewer wrote that the compilation was compiled by *Suburban Voice* and it wasn't. It was compiled by me, Lee of *Sound Views* 'zine (and co-released by Go-Kart Records).

Secondly your reviewer mentioned only four—Garden Variety, Iron Prostate, Murphy's Law and Devil Dogs—out of the 19 New York bands (20 on the vinyl version) on the record, the others being 13, Deadguy, Die 116, Electric Frankenstein, Hell No, Holeshot, The Hot Corn Girls, labhorHer, Iron Prostate, Milhouse, Mind Over Matter, Neglect, Sweet Diesel, The Templars, Vicious Beatniks, The Wives and The Wretched Ones; and mis-named the Devil Dogs as the Devil Dolls.

Thirdly, my address (96 Henry St #5W, Brooklyn, NY 11201-1713) wasn't listed anywhere within the review, so if someone wanted to mail order it from me (for $10 ppd, $13 ppd overseas) they couldn't. Anyway, I hope you'll print this letter so as to clear up any confusion.

Thanks again for all your support,
Lee Greenfeld

Dear Lance Hahn and anyone else who thinks the "ska 'revival' is disgusting",

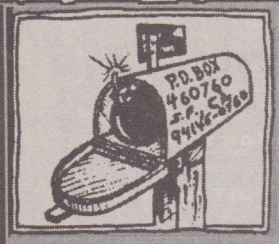
Sadly, I have to stoop to levels of lamelless recently shared by the Makers' manager (or "Close Personal 'Friend' orwhatever the hell the guy is), Vic Mostly, by responding to a record review, to (as seems to be one of the more popular current punk trends), cut on a shitworker. This particular slag goes out to Lance Hahn, who wrote a totally ignorant review of the Voodoo Glow Skulls' "Land of Misfit Toys/Charlie Brown" 7". I know you don't have all the time in the world to hear me out, Mr. Hahn, so I'll get down to it (please be aware, though, before I begin, that I am not a 'close personal friend' of the V.G.S. nor am I their manager [I saw a show of theirs once, and they sucked, so I decided not to manage them])

First of all, while I totally dig ska, some old and new, the fact that you slammed the so-called "revival" has nothing to do with my "point" (yeah, I'm getting sick of all the quotations as well) This is your opinion, and if you think these bands are cool or original, that's your tastes (even if they are a bit skewed, it's A-O.K.). I understand fully, cuz comparable to this is the fact that I think that 101% of the Screeching Weasel/NoFX ripoff bands blow as much as NoFX themselves (S.W rocked — so I guess I may sympathise with their reasoning for ripping off a great band).

O.K., first olf, you call (in similar words) the Voodoo's "a ska band minus the prepackaged stylings". One of the huge misconceptions of today's ska, uh, reviewers, is that bands who combine punk and ska are just ska. Sorry, Mr. Hahn, like Operation Ivy, the Voodoo's are "ska-punk", or "ska-core" (the V.G.S.'s and Op Ivy don't sound alike though). The very tact that they are so far off from traditional ska is mostly what makes them not ska. An exception to this may be Less Than Jake, who sound more ska (oh yeah. as the late Tantra Monsters said, that's pronounced "cee-ah") than punk. You want ska — listen to early Wailers (if you don't know them, check you mom's record collection, she sounds pretty cool..). I don't even really like them, but they're a fine example. O.K., though, since so many have similarily abused the term "ska", you are forgiven.

It was your next allusion to the fact that "Charlie Brown" "may be a Coasters' cover" (again, you said this in similar words) that threw me into a Coasters-defending rage. Mr. Hahn, if you are vague when it comes to the "authorship" of Coasters tunes, especially the more popular ones, I

Letters



honestly cannot comprehend how you got to be an MRR record (whoops — now it's 'music reviews' — sorry) reviewer. I mean, besides the fact that they put out some of the GREATEST tunes of their time ("Searchin" is one of my favorite songs, in any category, period), to be ignorant of the fact that they are responsible for "Charlie Brown"...well, I really expected more from "the Crew" (not 7 Seconds, dammit, MRR!!!). You know, despite the way this letter may come off, as angry and pissed and all, I really reel more sorry for you. You should spend more time visiting your parents, cuz maybe you'll be lucky enough to be enlightened to the World Of The Coasters by your mother {this portion ofthe letter is addressed to Mr. Hahn's mom: Mrs. Hahn, your son is in deep trouble. His musical knowledge is lacking, so for his sake, please do him a favor and send your Coasters discs to him. Thank you. }.

Well, like I said, you must be tired of my raving by now (and if not, you're more lost than I'd originally perceived), so I guess that's if, Mr. Hahn. Thank you for your time.

Bill Given, shitty zinemaker, Room # 373 ASFA, 1800 8th Av. N., Birmingham, AL 35203

P.S. I stand corrected (by myself, after some thought on the matter): Less Than Jake aren't ska — they're "dorkabilly" (a fairly new term coined by "Fuddy Duddy Guy" John Jujubee", as applied to the great Hawaii band Grapefruit), even though the band themselves may take issue.

P.P.S. I would say to MRR readers that i have a bowling/ punk zine called *Ten Pins* coming out sometime soon, and am taking bowling stories, but this letter's to Mr. Lance Hahn (and his mom), not the world (I promise that's the last joke of that kind I'll ever make [classified as a "get it???" joke] — they're never funny, nor needed. Sorry.).

Hi everybody!

I don't like definition but to introduce myself and to try to make some sense I have to say that I'm a Crasshead, you know I listen to anarchopunk, I mainly read political 'zines and books and I try hard to behave according to my beliefs. I know that punk it's not just that and I really don't mind if people like Ben Weasel like to waste their breath singing stuff like "Marie Jane hates me" or something like that. I think everybody has their own opinions and if a band doesn't make political statement (and even if they make statements against band who does make meaningful songs) but they at least stay true to themselves and their audience, I can still call it punk. This summer while I was in France I bought MRR #146 and I read the interview with the Riverdales. They were talking about how they hope to attract an older crowd instead of the stupid teenagers with baggy pants and backwards baseball caps who bought Screeching Weasel records and went to see them play and actually make them earn the keep without working and that they stopped with Screeching Weasel cause they don't want to end up like Offspring, Pennywise, etc... Well now maybe some of you didn't learn by heart the wise words of Ben Weasel so here they are: "I would much rather play to twenty people who know what good rock'n'roll is than to play to 500 people who are there because Lookout Records put it out or because their friends told them it was cool".

When I came back to Milano in September, I saw on the walls the ads for a lot of gigs. Here in autumn we will have the invasion of American "punk" bands such as Rancid, Pennywise, ecc..., all that fucking MTV crap. Also Green Day will play and try to guess who's opening for them? The Riverdales. So maybe, being Italian, I don't understand English very well and Ben Weasel in that interview didn't really say that he wanted an older audience, that he hates teenagers with baggy pants and this new band was just for fun and not for the money or the exposure. Or maybe the Riverdales who are opening for Green Day are another band with the same name. Well anyway, I really don't give a fuck about stupid shitheads like Ben Weasel but what really disgusts me is how he's fooling the persons who has helped him through the years. If he wants to sell his arse to the music biz it's his own decision, but he could at least stop saying bullshit in this magazine. Bye bye

Tina Muzzatti/ Milan, Italy

Dear MRR,

It's incredible, but this debate on communism among your readers is longer than I used to think. I kinda wonder that some Americans are interested in Marxist theories. Really, I didn't believe in that. But the impression I got from your opinions is that there is still a great confusion in your minds. Probably you started to read communist books just after the fall of the Russian Communist Party. Surely, all during the "Cold War", those kind of books were prohibited in your country. What I can tell you again is that when I was an adolescent, I used to be into that stuff a lot. "The Capital", by Marx, sounded like the Holy Bible to me. I read something like 600 pages of that book in five days. I perfectly remember I liked a lot all of the writings by Marx, Engels, Lenin, Bakunin,... Just the other night I picked-up some of those books and I found them to be surprisingly boring and old-fashioned. Once again, I'm glad there is still someone who is interested in these things, but, dear American friends, those times are ended, although I think that Lefty Hooligan writes very interesting columns. Americans need to read those kind of things to wake-up their weak minds.

Leonardo Di Maio/ Via Macedonia 72/ 00179 Roma/ Italy

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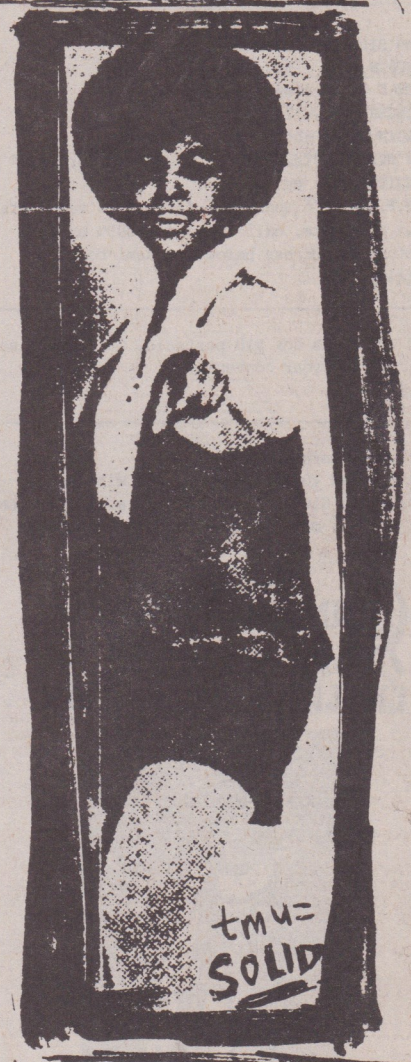

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the Catalogs

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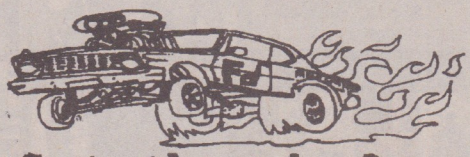

TWEAKED

This Hawaii foursome will blow you away with their tight, clean brand of power pop and their good looks. Just think of Descendents with more of an edge.

Get them before they get you!

These records will be out sometime this summer. Send $3.00 per record or $12.00 for them all. Check out **Grapefruit** on their west coast tour at the end of summer. If you wanna do a show, contact me. Also, look for **Ira Hayes** and the **Hell-Yeah Bowlers** to put out records later this year. Send two bucks for the latest issue of Fuddy Duddy fanzine. Prices are postage-paid.

UNIT 101

These guys are from Hawaii and they have a hardcore punk sound reminiscent of Minor Threat, but you'll hear some Green Day influences too.

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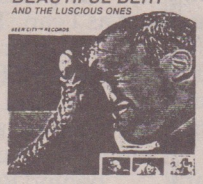

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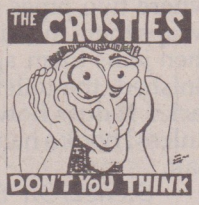

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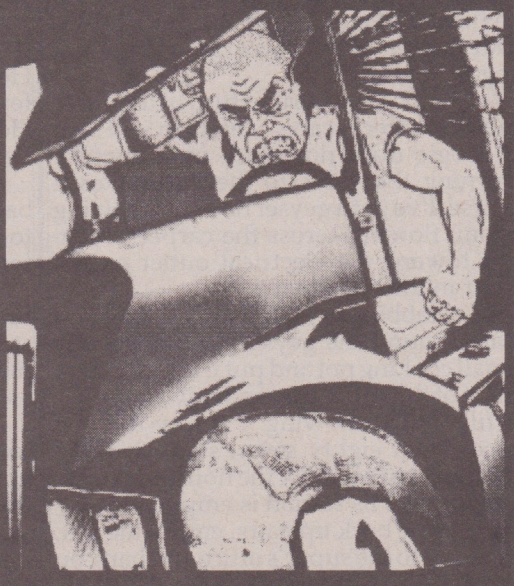

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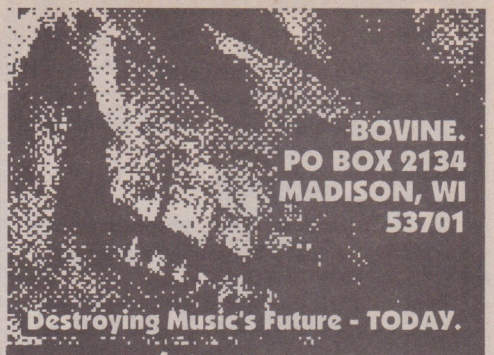

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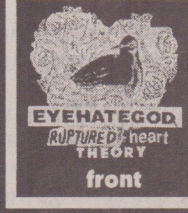

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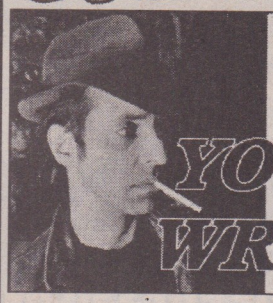


MYKEL BOARD SAYS

YOU'RE WRONG!

[Regular Mongolian Note: I'm sending this column via email from Mongolia. The Mongols have installed a 'profanity detector' in their software. It won't allow THOSE words. So, let the f*cks and sh*ts be a warning to you. It's gonna happen where you are. They can do it. They've done it here.]

[Last minute related insert: Today I heard that a pal of mine here, in the Peace Corps, was hospitalized. A dozen stitches. Half in the face— he was slashed by a mugger. Half in the back of the head— he passed out from blood loss and smashed his head against the sidewalk. Encouraging news considering the guy I'm replacing here was kidnapped and beaten. Welcome to Mongolia.]

Q. How many Mongols does it take to change a lightbulb? A. Why bother? The new bulb won't work either.

— Local Joke

"Plumbing reflects life."

—Mykel Board

Scene one: Ron, the Canadian-Israeli, checks out my computer printer. It died. Worked for two days, started beeping at me— now does nothing else but beep.

"Looks bad," says Ron. "I think it's the motherboard." "What's that?" I ask.

"It's the main circuit board...."

"I know what a motherboard is." I tell him, "What's that sound?"

"Sounds like rushing water." He says.

I've been having trouble with the toilet. I figure maybe the valve is leaking again. I go into the bathroom.

Pow! Right in the face. Full bast of cold water from the long plastic tube that connects the toilet to the main water pipe. It's dancing like a cobra. The ceiling, the walls, toilet paper, bathroom reading material. Everything soaked.

It attacks me. Blinds me as I grope, trying to strangle it. By touch alone, I find the cut-off valve and turn it. Again. The water shuts off. Exhausted, I sit in the middle of the inch high puddle slowly draining into the apartment below.

Ron laughs like it's a scene from a slapstick comedy. I'm too tired to punch him in the mouth. The next day, I ask the landlord to call a plumber. Three times, she schedules an appointment. Three times the plumber never shows.

After two weeks of having to unclamp the toilet hose, let the tank fill, flush, check for floaters, reflush, then reclamp the hose— after those two weeks, the plumber cometh.

He's about my height, maybe fifty. He carries a little leather pouch. When he gets to the bathroom he dumps the contents on the floor: old pipe pieces, string, some hose and a wrench. He turns off the water flow, takes apart the toilet. Everywhere two pipes meet, he opens them, wraps them in string, spits on the string, then joins them again. By the time he's finished, the toilet neither leaks nor attacks. It does however, continually run unless I hook a hanger under the floating ball.

Scene 2: On "September 15" the heat comes on. All over the city. A central heating plant pipes the hot water through each building to each radiator. Every year, it starts on September 15, I'm told. So, on the 16th, the pipes begin to bang, the hot water begins to flow.

The pipes leading up to my radiators are nice and toasty. The radiators, themselves, are cooler than Lou Reed. It's 12:30 in the morning and I'm feeling a bit cool myself.

Since the radiators are warm up to the valve and cool after, logically, if I turn the valve, the hot water will continue to the radiator, warming it, and me, too. Logic does not work in Mongolia.

Grabbing my trusty vice-grips, I vice-grip the valve and turn it. I hear the water begin to flow. I see the water begin to flow. Hot and inky black. Into the air. Out the top of the valve. Spurting, hissing, spraying.

Logically, if a right turn of the valve lets the water escape, a left turn will stop it. Logic does not work in Mongolia. Turning the valve to the left makes it worse. I've got a geyser now. In the living room, flowing across the carpet, creeping toward the electrical outlet on the floor in the hallway.

Grabbing my three towels, I make a dam around the geyser. I grab my one small cooking pot and put it under where most of the spray sprays. In five minutes, it fills to overflowing. I empty it. Then race down eighty seven steps, looking for the night guard of the housing project I living in. His station is empty.

I race back upstairs, empty the pot, then run to the super's office and bang on the door. No answer. Back up the stairs. Empty the pot. Squeeze out the towels. Empty the pot again. Race down the stairs over to Ron's. He lives on the top floor of another section of the building— eighty seven steps up. I touch the two wires together that ring his doorbell. It takes four or five rings before I rouse him.

"Do you know what time...." he starts, but the panicked look on my face stops him.

"It's an emergency." I tell him. "I need your biggest pot." I explain the situation. He gives me the pot. "Did you contact the guard?" he asks.

"I can't find the guard." I tell him, taking the pot and racing back up to my apartment.

My pot is overflowing. I mop up as best as I can. Then I switch pots.

Two pair of feet thump up the steps. It's 1:30 AM. Ron walks in the door.

"I found the guard," he says. "He was sleeping and not very happy about being woken up. Makes me feel secure."

Behind Ron walks a Mongolian guy, about thirty, looking hung over and not very friendly.

I show him the spraying radiator. He stares at it blankly. He nods. Then he leaves the apartment. Ron leaves soon after.

Ron's big pot gives me an hour between emptyings. I set my alarm clock for two thirty. When it buzzes, I get up, empty the pot, set it for three thirty and go back to sleep. This continues until eight thirty the next morning. Then I go downstairs to find out what the guard has done. I can't find him.

At nine thirty, after emptying the pot, I try again. This time I find him. He sees me and starts talking very quickly, in Mongolian. Then he picks up the phone and motions for me to go back upstairs.

Within the hour a plumber appears. It's the same guy who 'fixed' the toilet. He looks at the leak, shakes his head a few times, then pulls out a large wrench. He tries to close the leak. It spurts like Peter North— when he was young!

The guy leaves. I expect he'll be back with a new(ish) valve. First, he's got to go to the basement to turn off the heat for the entire building.

The water stops. The plumber returns. He unscrews the valve, wraps some string around it, spits on it a few times, puts it back together. Then he takes his tools and leaves.

The pipes start to make noise. The radiator does not heat up. The valve leak, however, is just as bad as before. I put Ron's pot underneath and race downstairs to find the plumber. He's gone. I look for the guard. He's gone. To the super's office. No super. Back to the guardhouse. There's the plumber.

He comes back up, tries the usual stuff again, then goes back down to the basement to switch off everybody's heating. Then he comes back up, opens the valve, wraps lots more string around it,

goes back to the basement to turn the heat back on. This time he leaves his tools.

The leak is gone. Fixed. Not a drop. There's no heat, of course, but I'll worry about that at some other time. Then I notice the slow drip of ANOTHER radiator. **********

Things don't work in Mongolia. Not only the electricity, hot water, toilets, banks and public transportation, but things you don't expect. When you cross the border from China, your pen runs out of ink. Your laptop crashes. Your histamine becomes immune to your anti-. Your Japanese condoms break in action.

I've had two computer printers die on me. The first after four days in the country. The second lasted an hour. On my only pair of presentable pants, the top snap snapped its last snap after a week in Mongolia. My bed collapsed. My NO FX tape broke in my walkman.

Keeping that in mind, lets move to ideas more theoretical, more abstract.

It's as predictable as a penis at a porn movie. Donny and I are gonna disagree. It's been happening since I've known the guy. He's smart, but wrong. Those disagreements have helped me write this column. Although I'm 12,000 miles away, what we've talked about still fits here.

Donny thinks there's a difference between boys and girls. I don't— at least not in any important way. A long time ago, I wrote a column about how girls are biologically superior to boys. That column brought lotsa reaction— mostly from girls who demanded that I lower them to boy-level. I don't wanna rehash that now. I wanna hash something else.

Donny says that boys have to prove their masculinity. He says that masculinity's something tangible that you have to earn and then hold on to. You can loose it. (Being f*cked in the ass, is one way to loose it, according to Donny.)

Donny also says that femininity is not so tangible. It is NOT something you earn, prove or lose. It's a quality you can have more or less of, but it is not a THING, like masculinity. If I've stated his argument wrong, I'm sure he'll write in and correct me.

As I write this, my only contact with non-Mongolian friends is through email. I have gotten only one postcard since my arrival a month ago. No other postal mail.

A couple times a week I send a select group of pals a report on what's happening to me. Each message ends with a list of necessities I can't get here (like dental floss and Brillo).

I get lots of email replies to my mailing. A common thread runs through much of my email. "Why do you stay? If life is so hard that you can't even get dental floss, why live there?" I'll try to explain.

First, it's not ONLY bad. I've met some cool people here and even tasted some good new food. (There is a lamb patty called HOOSHER that's great— if a little greasy.) Besides, troubles are only a kind of adventure and I LOVE adventure. You already read about my heroic drunken night at the disco.

Second, I know it's a hokey cliche, but a mass of irritation lets you appreciate other things. When else could you be ecstatic when you turn on the hot water tap and hot water actually comes out the faucet? Where else will your heart leap for joy when you make an appointment with someone and 45 minutes after the set time, the person appears. (OK, I guess that happens in California too.) In what other place, could you jam yourself on a bus and smile when you discover the busfare is the same as it was yesterday?

Today, for example, I registered with the police. A week later than allowed by law. It took ten minutes. NO PROBLEMS. No fines. No "come back tomorrow, we have to consult." No "I'm sorry, but we're going to have to take a closer look at your bodily orifices." Just, "OK, I'll be right back," and POW! "you're registered until September 1, 1996!" It made my day! Where else can dealing with police bureaucracy bring such joy?

Third, besides the difficulties, living here is another kind of adventure. The cows wander the streets. In the slums, gers (those tent-like houses that nomads live in) mix with tin shacks. Cars honk their horns at herdsmen, dressed in bright red 'dels', riding their horses down the middle of the city streets. Hawks circle overhead. You don't see that other places. That's adventure. I haven't yet slept in a ger or ridden a horse. I don't want to leave without doing that.

Fourth, and this is the theme of this column: you can't just turn around and leave when things get rough. It's a bad habit. It'll get you in trouble when you CAN'T turn around sometime. As long as I've got no broken bones and the pain isn't too severe, I'll stay.

I have something to prove. I said I'd stay here for a year. I promised myself, my friends and the world I'd do it. I will.

Is it masculinity I'm proving? Is putting up with inconvenience, cold, a bit of fright, discomfort, obstacles of any kind— a MANLY way of proving myself? Is the need to prove myself at all, a MASCULINE need?

It's a tough question. All those who asked me why I don't leave were girls. Those who said, "I understand why you stay." or, as in Donny's case, "it reminds me of my own quest," were all boys.

Is living on $50 a month, with on-and-off heat, on-and-off electricity and on-and-off water; in the most out-of-the-way country in the world, my way of proving I'M A MAN? Would abandoning the task, my promise, the quest, be abandoning my testicles? Donny would say yes. He's wrong.

In our culture, women have been "the weaker sex." That weakness is not only expressed in upper body strength, but in psychology. Men are oaks, standing tall and steadfast. Women are willows, bending according to the dictates of the wind.

Of course, women live longer than men. Willows are more likely to survive by bending, than oaks by standing hard against the wind. But oaks AND willows are both trees.

That treeness is integrity. It's reliability. It's awareness. Staying in Mongolia is not proving my masculinity. It's proving my humanity.

I said I'd stay a year. If something as minor as discomfort- - even a lot of discomfort— changes that, what's to keep me from changing willy nilly? That's the opposite of integrity. What's to be trusted— as a human being— if I break commitments so easily?

How many beat-up wives are there, because they've promised to stick it out for the kids? How many changes have girls gone through— in politics, ideas, music— because they're committed to a person— regardless of his ideas.

Of course, there are the adventure girls too. The missing aviators and gorilla midsters. But somehow these things— in our culture— have a masculine ring to them.

These adventure girls have little to do with femininity.

That's the key. That's where Donny is wrong. Girls have to prove themselves as much as boys— and they do. But the nature of that proof is different. Boys commit themselves to ideas, to adventure, to principle. Girls commit themselves to people.

The commitment is no less intense in one than in the other. One involves as much proving as the other. It's only the objects that differ.

And what about that difference? Is it necessary? A biological difference? Is it genetic?

I don't know. There's no way to prove it. We can get a clues from cross cultural comparisons. If something is true in many cultures, it is more likely to be universally true than if it's true in only a few. If it's NOT true in even one culture, then it's NOT a universal. BUT, even if

it's true in every culture we look at, that's not proof. We can't check everyone.

Here's my theory: the origins of the boy/girl difference are biological— but not genetic. They are not genetic, because there's no "passive, homey, other-person" oriented gene that's connected to the double-x chromosome. There's no "aggressive, world-seeking, heavy principled" gene that's on the y-chromosome. Maybe color-blindness and hairy ears are sex linked— but not much else.

These differences ARE biological, however, because girls have babies. Historically, they haven't had much choice in the matter.

It's hard riding horses through the mud when you're poppin' puppies. If you've got a helpless human at your nipple, you aren't likely to be worried about ideas like Democracy or sleeping in a yurt. You're worried about that little human sucking on your tit. Thus grew the divisions.

Boys were free to attach importance to things like adventure, principle, metaphysics, because they could f*ck and walk away from it.

Girls were not free in the same way. Their world had a smaller scope. Defined by pregnancy, birth and motherhood, their focus became things related to that. Since they couldn't travel far, the scope of their adventure was where they lived. Since their primary concern was the one most dependent on them, their child, their values became humans rather than ideals.

As times changed, girls no longer were bound by inevitable childbirth. But the patterns started by biological need persisted long after that need ended. For many, they persist today. Not always. Not everyone. Otherwise, we couldn't explain Amelia Erhardt or Joan of Arc. They prove it's not in the genes, but in history. An artifact of the past. Not necessarily a bad one (remember, the willow survives longer than the oak), but a real one.

So, is Mongolia proving my masculinity? Nope. It's proving my humanity— as much as having an infant sh*t on my lap— only in a different way. My masculinity is not something I care very much about. With someone appropriately endowed, I'm willing to loose it in a second.

ENDNOTES:

—>Question of the week: Anybody ever look at those needle-threaders that come with sewing kits? Even if you never sew anything, you've seen them. (After all, you're punk rockers. You TEAR things. You don't sew them) They're shaped like an icecream cone with a little wire on the bottom. On the scoop of icecream is a picture of a lady. It's the same one on all of 'em. Who is she? Answers and any other mail to: Mykel Board, PO Box 137, Prince St. Station, New York NY 10012— as usual, please mark your letters FORWARD TO MONGOLIA!

—> If you want to be on my weekly e-mailing list, send a postcard to me at the above address. It'll take MONTHS, but you'll probably get added. The only other way is to know someone on the list and ask them to send email requesting me to add you. I know it's tough, but I can't give out my email address because I have to pay for in-coming as well as outgoing mail. And, I have to pay a lot.

—> Remember last month when I told you about that BLASTER book that I unleashed on an unsuspecting Mongolian population. Well, I've done it again. What happened is that I brought a couple of fistfuls of cassettes with me. Major labels, indies, demos, whatever I scooped up from the pile at home. One was by Mike Brunelle, called CARTOON DIP MUSIC. It's just a guy and some noise-maker in front of a tape recorder with songs like: Colonel Colon, My Leukemia Cat, and The Ambassador of Urine. Now if I can convince the locals that this is what EVERYBODY in America sounds like in 1995...

—> What is it with THE CHICAGO BULLS? Their marketing makes Coke fizzle with envy. In Beijing, I saw locals with Bulls T-shirts, Bulls baseball hats (baseball hats for a basketball team?), and Bulls backpacks. Ok, that was China. But here in Outer Mongolia? You bet! They're all over the place. If there's one ad, one team, one logo that everybody knows, it's THE CHICAGO BULLS. Maybe the bull reminds the cities guys of the cows in the front yard back home— home? How about the cows in the front yard here?

—> Yes, I saw Hillary Clinton when she visited Mongolia— for about four seconds. I wound up as the gate guard for the American Embassy during her arrival and departure. It's a long story— I'm gonna try to peddle it somewhere.

—> Anybody see the porno movie FRESH MEAT...A GHOST STORY? According to the July '95 issue of the pornofanzine BATTERIES NOT INCLUDED ($3 c/o Richard Freeman, 130 W. Limestone St, Yellow Springs OH 45387), it "is the best x-rated movie ever." I need another report on this, but DON'T send me a copy. It'd never make it through customs. Besides the video system is different. It's the Russian system. In Mongolia, it's specially encoded not to work— ever.

—> Because I have to cut back on my email, that means I can't email my columns to the general public any more. You can still get 'em from COOL BEANS, though. Ask ga@coolbeans.com for details.

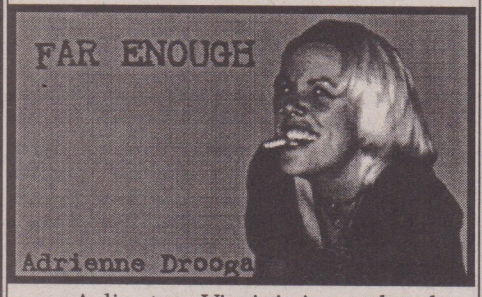
—> Speaking of computers, with everything breaking down, it's a miracle that my nice ole' Toshiba is handling things so well. If IT breaks down, I'd beaasdfmasdf, ^&&$**()(*)^&) 1123##%%^)&*.

I've been finding out about a lot of fucked up shit lately. Being out of the rumor mill (and gladly so), I didn't know until I read it in MRR that Tim had cancer. I didn't know until recently, that Jello and Tim were in some kind of war. I just talked to Nikki Sikki (of HUMONGOUS, formerly of VERBAL ABUSE) and found out that he sold GUNSN ROSES a VERBAL ABUSE song for them to do on their new album. Uncle Charley from DRESDEN 45 (anyone remember them) is now a big artist, and has pieces in the Rock-N-Roll Hall Of Fame, as well as designing the artwork on a big sugar companies bags. His first piece of art was in MRR (an ad for DRESDEN 45). The owner of the Fox television network is a big right wing ultra-conservative Republican supporter. Of course, all I ever watch on tv is Fox shows. That greatly disturbs me. The techno/dance dj MOBY's first band was THE VATICAN COMMANDOS. I have their damn EP. All this stuff is pretty creepy, and I'm sure a lot of it is old news to you, but it's new to me.

Speaking of old/new stuff, an enterprising young man has released LARM's first demo again, with a lot of extra stuff. The sound quality is not that great (as should be expected), but I love LARM! 72 songs in all, about half of them live. Now someone needs to rerelease their LPs and EPs! 5 bucks to: 7100 Constitution N.E. #4/ Albuquerque, NM 87110. SEVEN FOOT SPLEEN play slow punk with a slight metal edge and an extremely distorted guitar. The singer sounds like he's puking while he sings, but that goes well with the evil ultra-fuzz distortion. 5 metalpunk songs, good production. 153 Duke St./ Granite Falls, NC 28630. NEW ROSE are in the mid period Bad Religion mold, but with a little more of a midwest feel. Some of it I like, but it gets a little too glammy at times. Decent. 7 songs, good production. 163 Logan Ave./ S.I., NY 10301. THE JUMPIN

LAND MINES belt out 8 songs of beer drenched English punk, not fast, but pretty catchy. THE Sex Pistols seems to be a big influence, but they aren't total rip offs or anything- just strongly influenced. 8 songs, o.k. production. 82 Ashton Rd./ Golborne/ Nr. Warrington/ WA3 3UR/ England. N.T.B.A. play good crusty punk, much like old G.B.H.. you know the sound- gruff vocals, 3 chord alternating distorted guitar, steady drum beat (not too fast with these guys)- good stuff. 6 songs + an instrumental version of the Cro-Mags' "We Gotta Know" (called "Primitive Man Discovers Music"), o.k. production. Gotenstr. 2/ D-90461 Nurnberg/ Germany. THE RETARDZ play retarded fast paced punk with goofy vocals- kinda comparable to THE Vindictives. 14 short, tuneful songs, good production. Box 168/ Watertown, Ontario/ LOR 2HO/ Canada. THE SPACESHITS demo sounds like it was recorded in a tin can, but from what I can make out, they're doing a sort of Misfits style punk sound, not bad. 7 songs, bad production. 4846 St-Laurent/ Box 3/ H2T IR5/ Montreal, PQ./ Canada. HURT play junior high punk with a lot of power and Biohazard riffs. If songs about shitting the bed, beer, sex, fat women, pedophilia, and like minded stuff still make you twitter behind your hands, here's 12 songs with a good production to tide you over for awhile. P.O. Box 7300/ Newark, DE 19714. At least until you get the demo from BIG BUBBA, who are along the same lines, but put more hardcore in the music. Ave Meatmena- fast and thrashy with a raw vocalist. 13 songs, decent production. P.O. Box 40231/ Eugene, OR 97404. QUICK 57 sound a bit like Screeching Weasel crossed with Bad Religion. Mostly faster punk with more melodic vocals, some memorable songs are on here, 6 in all, with a decent production. 1760 Via Pacifica #M211/ Corona, CA 91720. PUCKERED STARFISH play slow, minimalist singalong punk (with the exception of 1 fast song) that's pretty catchy and decent. If the production was better, they'd be really good, but their a bit sloppy, so it's not what it could be (yeah, I know I don't sound totally coherent, but it's 4:31 am). Decent and promising, 5 songs. 3829 Pecan Ln/ Las Vegas, NV 89115. BOX 8 play original, riffy hardcore with a lot of changes and a gruff screamer on vocals. They do good, very tight and well played. 8 songs, good production. 4810 Arlington Blvd./ Arlington, VA 22204. By the way, they offer a free copy to anyone who sends a picture/ drawing of the Ghost Rider. BLUE COLLAR scream their way through 6 mid-tempo midwestern hardcore songs with both male and female vocalists. They get a little weird at times, but I like it. Original punk/hardcore, decent production. P.O. Box 19806/ Seattle, WA 98109. KUKU BLOFF & THE MOSQUITOES play powerful screaming punk with a tinny sound and good musicianship. The songs are all pretty catchy, and the lyrics are all in a different language. 14 songs in all, decent production. Avidan Namdar/ Ha' Hermon St. 19/ Ganei Tikva 55900/ Israel. DEADCLOWNPILE play funky-chunky punk with a metal edge chugging along to add more power. Mid-tempo, upbeat stuff. 6 songs, good production. 1104 Popular Ln./ Apt. #1/ Lansing, MI 48823. DEAD SQUASH play more or less melodic punk of varying tempos, singalong choruses, happy rhythms, decent stuff. 6 songs, good production. 316 Christie Hts St./ Leonia, NJ 07605.

That's it for this month- tune in next month for more hardcore, crust, straight-edge, stench, snotty punk rock, etc. demo reviews. Jason Beck/ P.O. Box 2584/ Conroe, TX 77305.



Arlington, Virginia is not the place you want to be walking around in at high noon in the middle of summer. I was sweating so much I thought my face was going to come sliding off and even though I knew it wasn't the best thing for my tattoos, I had to wear a tank top or I would have passed out from heat exhaustion. You have to remember, I'm born and bred in the bay area and used to those refreshing bay breezes. So I'm cruising down the street, listening to the sound of my blood boiling my brain and wondering when I was going to find the god damn Western Union to pick up my money. A cop car pulls up next to me and I look over at it, instantly feeling wary. Police officers have that effect on me. The cop (let's name him Officer Asshole) tells me to come over to the car. I look around me, wondering if I'd heard him right since I hadn't been committing any crimes against society (yet), but since I was the only person on the street at that moment, I knew he had to be talking to me. I cautiously moved over to the car, my mind racing with what I possibly could be getting busted for and my body feeling tense and anxious. I crouched down and peered in at Officer Asshole and what I saw was not a pretty sight. His gut bulged out from his pants, pushing hard against his steering wheel. It flashed through my mind that that might actually be useful since then he could have a donut in one hand and a cup of coffee in the other and still steer. The man also had no neck. Just a head plopped down on his shoulders. A pencil thin mustache rode on his upper lip and his eyes were small and beady. He was sweating around a hundred times worse then I was, dark stains spreading out from his underarms. I knew I was dealing with a class A act. He leaned towards me a bit and with a long southern drawl said "I love a woman with tattoos." (OH MY FUCKING GOD!) I began to think that maybe I actually was having a heat stroke and that this was all some weird hallucination. My jaw must have dropped to the concrete and I just stared at him, unable to believe it. His tone was suggestive and he was leering at me. "How many do you have?" Officer Asshole said, and I stuttered something about having eleven tattoos and a full back piece. (I'M GETTING PICKED UP ON!) I kept waiting for him to ask for my ID, to run me through his computer, to tell me he'd stopped me cause I looked like a bum derelict who did drugs. Instead, he asked me where I was headed. I told him I was going up the street. "Want a lift?" he said, his voice deepening and his eyebrows raising questioningly. (BY A FUCKING PIG!) I couldn't fucking believe it. I was getting picked up on by a cop. By a pig. "No," I said, "I'm just going checking out the shops." He smiles really big and leans over further and quietly says "I sure would love to check out your tattoos." (INSERT VOMITING, RETCHING SOUNDS HERE) A strangled sound came out of me from the back of my throat that sounded more like a cat choking then any human noise and I quickly stood up and hurried away. The desire to get in a shower and scrub my skin with a brilo pad and some comet was overwhelming. Officer Asshole drove off and I couldn't help but to start maniacally laughing. A fucking *cop* just tried to pick up on me! Disgusting. Sick. Blech.

The more I thought about it, though, the more freaked out I got. For one thing, if some schmoe in a car had pulled over and told me to come over to his car, I would have told him to fuck off and kept walking. But the fact that it was a *cop* made me think I had to walk over. You know that "it's a cop, I have to do what he says" mentality that we're told to have. Then I started thinking about the fact that if he really wanted to fuck with me for rejecting his oh so appealing advances, then he could have. Officer Asshole

had the right to make up any excuse he damn well pleased and put hand cuffs on me and taken me to the station. He could have detained me for hours. He could have used whatever scare tactics he had to scare the living shit out of me. Maybe even gotten some buddy pig on the force to let him be present during a strip search just so he could check out those tattoos since he just *loves* a woman with tattoos. And who would believe me? If I made a complaint, who would believe this shining example of law enforcement (yeh, right) versus a scummy punk rocker from that hippy infested state of California? No one. I once read a report on the San Francisco police that showed the number of complains lodged against the pig station and it was a couple of thousand complaints. The number of actions taken against officers who were complained about? Try next to nothing. It's like they're this untouchable force that just cruises around the city doing whatever the fuck they please.

This is where once again, I need the help of anyone who might possibly be reading this. Send me information on what rights we do and do not have when it comes to dealing with good ol' officer friendly. Xerox stuff out of books, recommend stuff to read, flood me with some information because once I get enough, I want to write a column that very clearly states what 'rights' we have when it comes to police and police harassment (sexual or otherwise). Send it to P.O. Box 40185/Berkeley, California/94704-4185. I would appreciate it.

endnotes: wow, i've never done endnotes before. this should be fun.

>I traveled through the states by myself for a month and wanted to give some big heartfelt thanks to the friends that helped me out:

>In Richmond, Virvinia big hugs n kisses to Tim, Joe, Rob, Linda, Becky, Beau, Alex, Zeke, and the crew who were down at The Benches fucking shit up.

>Also, a gentle reminder for those of you who don't know this, but Carl in Richmond, VA totally fucking rules.

>And Randy, thanks for livin' the chaos with me on one of the best nites in my life. You rock my world.

>I also appreciate the whole Positive Force house for putting up with me for a few days and tolerating me being homesick for Virginia.

>I worship all of those who work at Fuel Cafe in Milwaukee, Wisconsin. Best place for a cup o' joe that I know of and I don't even drink coffee. Karoline, Scott, Gina, Jon, Grant, Mike, and Claudia are all divine entities who deserve to be worshiped. I am on my knees as I type this.

>And my trip would not have been complete without hanging out in Minneapolis, Minnesota with Dan, Mandy, Laura, and Shredder. Thanks for everything.

Read This Column Upside Down, Part I:
IS JELLO A FUCK?

Sentence One: So my band is doing this "End Of The Century" thing for Clearview and we decide that it would be kinda cool to do a set of the songs off that record sometime and we've got this show in town with the Parasites on a Friday but this other guy asks us to play with Sloppy Seconds the Saturday prior to the Parasites show at the same place, so we figure we'll play the Ramones set under a fake name at the Sloppy Seconds show so things don't seem quite as overkillesque, and we wear wigs and colored t-shirts which correspond to the shirts the Ramones are wearing on the cover of the "End OF The Century" album (did you know t-shirts *sans* pockets cost more than pocket T's? [HOLD EVERYTHING. HALT THE COLUMN. I HAVE TO MAKE A REALLY BAD, SENSELESSLY OBSCURE WHO PUN. Here 'tis: *"A-pocket-pocket T-T, pocket T, pocket T! A-pocket-pocket T-T, pocket T, pocket T!"* Thank you for putting up with that. I've been hankering to do it for like ten years]) and bill ourselves as "The Ronnies" (which, due to its Ronettes/Ronnie Spector/Phil Spector/"Baby I Love You"/String Section Not Fit To Collectively Trim Andy Kim's Pubic Hair tie-in [as well as the fact that "RONNIES" kinda *looks* like "RAMONES" when set in H Franklin Gothic Heavy at -10 tracking], narrowly beats out my other suggestions of "The Tommys" [theory being that "The Tommys" would parallel The Richies — the loose cannon Kraut Trio who sounded more like the Ramones than Head *or* the Riverdales *or* the Hanson Brothers {although the fact that the particular era of sonic Ramone-emulation they so convincingly nailed was the "Bonzo Goes To Bitburg" period served to cast a certain undispellable pall on their authenticity, not to mention their rigorousness of theory or lack of same} — in that both band names would consist of a {in our case, poorly} pluralized version of a former Ramones drummer's name, [although Tommy was much cooler than Richie, both Tommy and Richie were cooler than Marky, who really isn't very cool at all, barely edging out CJ], and "The Purpur Brothers" [the Bros. Purpur being a forceful foursome of bespectacled hockey geeks who served to advance the noble cause of the Green Bay Bobcats United States Hockey League franchise in the early 70's — and, when the USHL became the inspiration for the *Slap Shot* flick, also became the source material for that movie's Hanson Brothers characters, who in turn yielded the inspiration for the other Hanson Brothers who play punk rock, record for Alternative Tentacles, and kick ass on the more-often-than-not unlistenable NoMeansNo with gusto and distinction {y'know, people always ask me why practically arctic Wisconsin has no NHL franchise. Shit, we're still trying to get rid of our fucking baseball team! Not only that, but we have REAL hockey here, not this major label NHL crap. I mean, come on, where do you think you're gonna find The Spirit Of Hockey: at a Green Bay Bobcats game or an L.A. Kings game? Think about it. Claiming that the Spirit Of Hockey thrives in the midst of some glitzed-out big business carnival held for the amusement of Californian Thermo-Pussy types is equivalent to me saying i got the Spirit Of Surfing because i dyed my hair blonde and plopped my mother's ironing board in Lake Michigan ((i wouldn't plop it in the bay on accounta it would probably dissolve before i could, how you say in America, hang ten daddy-o [[i'd hang nine for a karmically-damaging Bobby Steele impersonation but i don't know how to hook up the sequencer]]))}]), and we do okay, but not great. Second sentence: So anyway, i change my shirt and lose the wig and put my leather jacket on and eventually i find myself up front watching Sloppy Seconds attempting to decide what it is they wanna do for an encore, and these two teenage girls who i'm standing next to, like maybe 15 — and i'm not making this up — suddenly look at me and go *"Eeeee! Reverend Nørb!"*, not like the way girls *usually* go *"Eeeee! Reverend Nørb"* which is more or less the same way they would go *"Eeeee! A human hand in my garbage disposal!"* or *"Eeeee! A pile of still warm deer viscera on my front steps!"*, but, like, in a whole new way of *"Eeeee!"* i've never heard before — and i turn to look where the deer viscera are and i see these young girls like fucking *hopping up and down* with excitement not due to the proximity of any unforeseen buck guts (Jack Sikma pun withheld owing to the "Pocket T-T" thing being more than enough for today) but because they're standing next to...*me?* Aye, she's a weird planet indeed these days, and these bubbling lasses (verging perilous-

ly on the bubbling lass-ette cusp) inform me that the Ronnies performance was, and i quote, "awesome." Now, by no means fair or foul could any objective analysis of the evening's performance made by any demi-clueful observer yield an end result of "awesome." Awesomeness was never even hinted at. I'll accept "adequate" at best, and you'll hafta take my word for it, cuz we ain't doing it again, primarily due to our lack of awesomeness. Anyway, as it happens, i am informed by the wee and enthusiastic damsels that i am awesome, that my band is awesome, that our set was awesome, this is awesome, that's awesome, awesome here, awesome there, awesome leather underwear, awesome awesome awesome. Okay, whatever (luckily for all parties concerned, i enter a state of mortal terror when confronted with an unknown female of any kind and am liable to emit no decipherable utterances other than autopilot default phrases such as *"You're too kind, ma'am"* or *"thank you for buying a t-shirt, miss"* or *"Hey lady, are these your deer viscera?"* Were this not the case, i might very well have engaged in a Wesley Willis styled outburst whereby i would have verbally grabbed them by the dialectic equivalent of those STUPID UGLY FUCKIN' 70'S THROWBACK "RINGER" COLLARS [you know, the colored trim {uh oh...the word "trim" and fifteen year old girls in the same sentence...down boy, down...} on the collar and sleeves of white t-shirts which i *THOUGHT* we fought a fucking war to be rid of {as well as Cooper Black} {the counter-revolution appears to be well-organized and funded. Curse the Fifth Columnists! As of 9:28 PM CDT 10.7.95, anyone caught wearing a newly-produced shirt with those creepy ringer things is UNCOOL and will be tried for sedition} {unless you're a girl} {in which case you'll be tried for sedation}] and brayed lungfuls of SweeTart breath into their faces, which, when properly transcribed, would read something to the effect of *Look, Buffy, don't take this personally or anything, but just WHY the fuck do you think we're so GODDAMN "awesome" when anyone who knew SHIT about punk rock could tell we were fucking BARELY adequate and i should've been kicked out of the band for botching "Rock And Roll High School" and the BAND should have been kicked out of the SCENE for our shameful version of "Chinese Rock" and the only thing neato of note about this evening's performance was our wigs (which bore little overall similarity to the actual hairstyles [or, in Marky's case, wigstyle] of those whom we were attempting to emulate) and our properly color-coded t-shirts, and YOU, you who were probably still coated in placenta and sporting a 24-inch umbelical cord when "End Of The Century" came out could not POSSIBLY grasp the significance of the t-shirt thing (well, actually, it IS possible — in which case, i submit a econo-sized apology to the wronged parties and vow to selflessly cater to their every lascivious whim and fancy, at least until they're old enough to drive, Amen), and, therefore, even if there WERE awesomeness afoot tonight, which there was not, YOU WOULD NOT BE PROPERLY EQUIPPED, BACKGROUND-WISE, TO DETECT IT. Would you like a SweeTart?*). I've already given up attempting to make sense of life in this post-Green Day, post-30th-birthday, post-Minkowskian space-time continuum in which i live. Fuck it. My new motto is GO WITH THE FLOW (people used to say "go with the flow" quite a bit when i was a sophomore in high school, arrival of "awesome" still pending). Go with the flow, baby, go with the flow. I'm through makin' waves, i'm through fighting it, i'm through attempting to understand it, i'm gonna *go with the flow*. I'm gonna be hangin' nine on this world's sorry ass, man! I mean, like those Bud Dry™ commercials used to say, why ask why? (of course, the fact that, to the best of my knowledge, Bud Dry is no longer on the market hardly augurs well for my new motto) If you were in bed with a feminist in the 80's, she wanted you to go down on her. If you're in bed with a feminist in the 90's, she wants to blow you. *Why ask why?* Go with the flow! (okay, i just made that last part up cuz it sounds sorta racy and profound and chicks dig that. They can tell i am One with The Cause and i am Going With The Flow). Anyway, since i am going with the flow, i don't say any mean stuff like that to the girl. I say *"you're too kind, ma'am."* The taller and more gibberish-inducing of the two asks me where i got the Screeching Weasel button which, along with a Dead Kennedys button, adorns the lapel of my leather jacket. *"You're too kind, ma'am. Thank you for buying a t-shirt."* I realize that this is probably the wrong answer, so i do the only thing i am able to do in this situation: i hold out my lapel so i can see it, and i stare vacantly at my SW pin as if to give the impression that, *damn, if i stare at this button long enough, i'll have your answer for you.* This, of course, ain't gonna happen, as my brain has gone into Girl-Lock. I'm not gonna remember where i got it in a million years. Not in ten million years, not in a hundred million years. I sit there sort of locked into this position for about ten minutes, attempting all manner of psychological self-deception to either shake the girl germs from my brain and procure an answer or wait it out long enough that the Awesomettes get bored with me and leave. Neither works. Sloppy Seconds are still puzzling over their choice of encore and whose beer is where. I am too stupid to make up an answer, so i eventually say — eyes still locked on my Weaselhead button — that i used to have a second one, and i know where the second one came from. I let go my lapel and stare at my feet, as if to say *that's my answer in its entirety, Teach. I'll stop doing bongs before fifth period from here on in.* *"Oh"* she says, finally realizing i'm not continuing, i'm done — suddenly far more compassionate than exuberant, eyeing me sympathetically and wondering how the brain damage tragically came to be. I quickly decide that having fifteen year old girls think you're "awesome" totally and completely kicks ass on having them think you're a retard, so i frantically attempt to give off at least a rudimentary appearance of sentience: *"See, i wear a Screeching Weasel and a Dead Kennedys button due to the legendary enmity between Ben and Jello, and i...i..."* ...i sound so fucking STUPID i can't even bear to finish the sentence. The shorter of the pair pipes up. *"Dead Kennedys are AWESOME!"* I duly notice that she uses the article-correct form of the band name — "Dead Kennedys" as opposed to "THE Dead Kennedys" (i think you're supposed to do that with the Buzzcocks' name as well. Like, it's not supposed to be "THE Buzzcocks," just "Buzzcocks." Fuck that shit, man. As far as i'm concerned, it's THE Dead Kennedys and THE Buzzcocks, and y'all are gonna hafta take that on faith. Which...i'm afraid...would make those extra *The*'s into *articles of faith.* Moan...) and decide that these girls are cool, and *might very well know* the Secret Of The T-Shirts after all, but are cool regardless, and, Christ, who the hell am *i* to tell 'em what's awesome and what's not? *Go with the flow, baybee!* I make a spastic, last-ditch attempt at reclaiming lost awesomeness by informing the girls my old band played with (the) Dead Kennedys in 1983. I realize immediately that hauling out war stories in front of people half my age has sounded the Dork Klaxon loud and clear and i must flee. *"Thank you for buying a t-shirt, miss"* i helpfully exclaim, as i begin to attempt to lose myself in the crowd. *"I bought a rad Dead Kennedys poster last weekend"* she calls after me. *"It's awesome."* Now, i have seen a copy of what i believe to be the Dead Kennedys poster in question (the *The* Dead Kennedys poster in question?) at my friend's CD & skate shop. The design is simple (yet classically elegant!): name of band, posed photograph of band. Even in passing, i was struck by how (relatively) young and...well...*cute* they looked. *THAT'S*

COLUMNS

RIGHT, YOU ARE NOT HALLUCINATING, THOSE LAST FOUR WORDS APPEARED IN THE EXACT ORDER YOU THINK THEY APPEARED IN AND IN REGARDS TO THE EXACT SAME BAND YOU THOUGHT THEY WERE IN REGARDS TO (or is it "in *regard* to?" *The* in regard to?). There is a nice big poster of the the Dead the Kennedys for sale in this world, *and they look cute on it — but this is not my point.* I mean, much as we'd all like to believe otherwise, cuteness is hardly a Crime Against The Scene (but if it is, i've been wrongly imprisoned. *You're hanging an innocent man! The fifteen-year-olds went thataway! YOU'LL NEVER TAKE CODY JARRETT ALIVE!*), but the cuteness of the picture is not the bone of my contention. Before my run-in with *les jeune filles* (that's Mongolian for "chicks"), i *thought* my gripe was the mere existence of a The Dead Kennedys poster. I mean, punks aren't supposed to *buy* posters are they? They're supposed to create a homey mood 'round the ol' pigsty via naively cunning applications of the "found object" (*"objet trouve"* is the Mongolian) aesthetic. Like, you know, plaster the walls with old flyers and promo posters and what-not. You're not supposed to *buy* things to hang on your walls, you're supposed to fish them out of the trash, more or less. At the very least, you should come upon them by means other than retail sales. However, my stance on this issue softened a bit when i realized that not everyone on Planet Punk is a thirty-year-old scene vet type who has come upon more hangable shit by means other than retail than he could hope to affix to his living quarters walls in (what's left of) his natural lifetime...even if he lived in a house with a *lot* of walls...*like Jello Biafra's mansion! MANSION ON THE HILL!!! MANSION ON THE HILL!!! RICH ROCK STAR!!! SELL OUT!!! SELL OUT!!!* (er, excuse me. I believe i done had another Wesley-styled outburst *[Mr. Willis is gone for the evening and i'm babysitting some of the voices in his head]*). No, never mind Jello Manor™. What *truly* calls into question Mr. Biafra's fuckness (or lack thereof) is *not* that he is selling (or is allowing to become available for retail sale) The Dead The Kennedys posters with a cute picture of the the band front'n'center, *but that he is creating products which prominently feature band photos at ALL.* As you may or may not know, i am probably *the* most vocal supporter of bands putting their pictures on their records in The Scene Today (i refuse to review any record in my fanzine which hath no band pic on the front cover; since my zine only comes out like once every four million years, those who fucked up last time and didn't put their ugly faces on their records are gonna hafta wait til the next millennium for another shot at the Record Reviews section); yet, it is my considered opinion that the Jello putting (or allowing to be put) the picture of the the band on the the nice slick poster IS SOMEWHAT WRONG. It is *wrong* because there is no historical precedent for the utilization of the band photo aesthetic in Dead Kennedys, The. In point of fact, i'm *virtually certain* that if anyone ever asked Jello why Dead Kennedys, The, never put their photo on the cover or *anywhere* on their records (with the sole exception i can think of being the four xeroxed individual shots found amidst the collage on the "Fresh Fruit" lyric poster), he'd launch into some Brian Zero-esque spiel about the Golemistic Totemistic man-god shaman quasi-Osiris graven image Capitalistic Semiotic pagan worshipping *wrongness* of such things, *and imply that anyone who engaged in such Neanderthal practices* (i.e., marketing image as well as mere music) *was a FUCK, and an unredeemed fuck at that, and would do well to emulate Dead The Wet Kennedys' example of featuring shriveled Ethiopian hands and erections amidst little balls o'poo on their band related graphic materials.* Well, lemme tell ya, pal, the fuck is on the other foot these days! He's *got* to know who's buying these posters: it ain't the Revolutionary Punk Vanguard, they're still into that little balls o' poo thing. It ain't even yuppies looking for something that'll go nicely with their Nagel print. It's teenage girls so youthfully wide-eyed 'n' giddy they think *i'm* cool — i mean, fuckin'-a, talk about not getting out much. GOL DANGIT, if they *wanted* to sell pictures of themselves to adolescent punk chicks in heat, *why didn't they just do it from the get-go and spare us all these moral recriminations? Why the pose? Why the ersatz non-image? Why the false front of politically correct quasi-anti-Me Generation facelessness, huh??* (this brings up a parallel issue, the morality of Dead Kennedys baseball caps. I mean, if it was something fruity like a beret, that would be one thing — but this ballcap bit *slays* me (hmm...now that i think about it, the last time i saw Buzzcocks, The, *they* had aesthetically incongruous baseball caps for sale as well. None dare call it conspiracy...). It's like something that would turn up for irony value in one of Thee Dead Kennedys collages, *but it's for real!* What next, Dead Kennedys orange plastic mesh things that people strap across the tailgates of their pickup trucks? A set of matching covers for the little yellow lights on top that say "DK" instead of "KC?" [however, one point i must be absolutely crystal clear on is that there was NO wrongdoing of any sort involved in (t)DKs having a song on this alleged "punk hits" comp on K-Tel™ Records, *as i would give my right nut and both of yours to have a song on a K-Tel comp! It is my DREAM! SIGN US, K-TEL, SIGN US!!!*]) Obviously, what hath gone down is that J.B. hath realized that there is bucks to be made in the rock paraphernalia biz, and that the only things stopping D. Kennedys from being the next Hendrix/Morrisson/Sid in the "Poster Most Likely To Be On Every Dorm Room Wall In The World" sweepstakes are that a) Jello didn't die at Gilman, and b) the band probably didn't bother to get enough pictures taken of themselves. HERE'S MY QUESTION: *Is Jello a fuck for this???* (turn rightside up for answer)

ANSWER: No, Jello is not a fuck for this because it's a nice looking poster, and that's what counts. If it was an ugly poster, fuck he very well might be. Furthermore, the next time a fifteen year old girl tells me she's got a Dead Kennedys poster hanging in her bedroom, i'm gonna ask to come over and see it sometime when her mom's not home. Go with the flow, baby.

Doing a regular column means stepping back every now and then to evaluate how it's going. I used to get hate mail from right-wing Objectivist types. Then it was upset MRR columnists (and former columnists) venting their spleens in other 'zines. Now it's left-wing Leninists taking issue with what I have to say. I'm not exactly sure what this progression means, or even if it's progress at all, but like so many of my fellow columnists, I do enjoy being an "equal opportunity" offender.

I also enjoy the news side to the column, the longer pieces like the one on Mexico and the shorter ones under the "All The News That Fits" section. I'll probably do more of both in the future, meaning I'll be doing less of that theorizing and speculating and all that other good bullshit that I can do for hours on end. You can help by sending along news clippings of interest. In the past, some folks have sent large packets of news clippings, and when I can find provocative themes in them I'll write a longer piece, maybe even a column. Everybody's

credited, and if you do something else ('zine, band, etc.) I'll mention that too. Send stuff to me c/o MRR.

Finally, I'm going to try and curb my homicidal tendencies for the next year, at least in writing. From Labor Day, '95 to Election Day, '96 I'm gonna be positively murderous. Happens to me every election season. Defense spending remains a "sacred cow" for both parties, while watching "liberal" Democrats respond on Medicare and welfare in "opposition" to "conservative" Republican proposed cuts in these programs is like dealing with someone who wants to cut off just three of your fingers, instead of all five.

I've made no secret of the fact that I consider the Democrats to be as bad as the Republicans; fucked up in different ways but still fucked up. Nor do I have faith in any third party "alternative." The capacity for the left and right wings of the capitalist ruling class to close ranks "when push comes to shove" as the cliché goes is easily illustrated. As this column goes to deadline, a group of "conservative," mostly Republican gun lobby representatives have joined with a slew of "liberal," mostly Democrat civil libertarian Congresspeople to block Clinton's "power to the police" anti-terrorism bill in the House (10-3 *San Francisco Chronicle* [*SFC*]). And the "death of liberalism" has been heralded and denied as 35 Democratic senators voted with 52 Republicans to approve the block grant welfare bill (9-25, *SFC*).

Even if the Democratic party or some third party proved to be a measurable improvement over the Republicans, I don't buy into the logic that we have to join with such elements to "fight the right." The problem is the totality of capital; from the world market to the nation state, from commodity production to mass culture, and from exploitation to alienation. Whether the democratic left-wing or the fascistic right-wing of capital gets into power is thus incidental. The whole thing needs to be overthrown, so why settle for incremental and stop gap measures?

All I gotta say is one politician, one bullet!

Just had to get that one out. Now, on to more important subjects.

Speaking of defense spending, it seems that a long besieged institution in this columnist's own back yard has managed to pull its ass out of the fire once again. Long the focus of protests, the Lawrence-Livermore labs have also suffered from budget cutbacks as a consequence of the Pentagon's reorganization with the end of the Cold War, so much so that the 10-4, *SFC* reported that residents of the town of Livermore have been riding a rollercoaster of rumors about the labs' imminent demise. But Lawrence-Livermore has acquired a project to use lasers to create miniature nuclear explosions in the lab (9-29, *SFC*). Indeed, these mini-bomb tests will require extensive new laboratory facilities to be built, to the tune of about $1.1 billion; a definite boon to the local economy. Spinoffs of the project could include advancements in harnassing nuclear fusion as a power source, the use of powerful x-rays to detect flaws in the US's aging nuclear arsenal, and the development of new supercomputers. Much better than Tang, don't you think?

Hold on, now. Didn't the Cold War end and didn't we win? So why all this talk about nuclear testing and checking up on our nuclear arsenal? By the year 2003 the US will still have some 3,500 strategic nuclear arms and 950 non-strategic ones (cruise missiles, tactical bombs, etc.), while the Russians will have some 3,254 strategic and 2,750 non-strategic weapons (antiballistic, intermediate-range, tactical and anti-submarine weapons). The strategic arms cover ICBMs, SLBMs and aircraft bombs on both sides. This amounts to about 5,000 operational warheads for the US and 6,000 for the Russians after the turn of the century, with 2,500 and 5,000 in reserve stockpiles respectively for each country (9-29, *SFC*). Nuclear weapons aren't much good for halting terrorists or stopping guerrilla insurgents, but there's still more than enough to blow away the entire human race many times over. The Cold War is dead! Long live the Cold War!

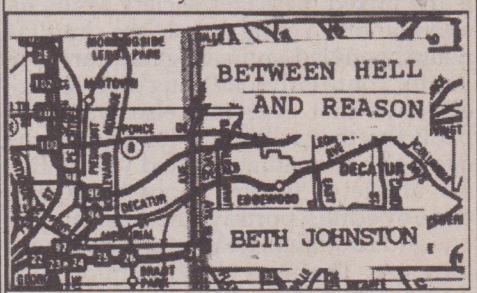
This colossal waste of money for testing and maintaining nuclear arsenals built up during a period of superpower competition and confrontation needs to be put into perspective. Louis Freedberg opens his article in the 10-5, *SFC* with the following, chilling words: "One out of three black men in their 20s are in jail, on probation or on parole—a figure that has jumped by more than one-third over the past five years." This leap in statistics is not due to increased crime, but to the government's "war on drugs" begun in the 1980's. Whereas blacks comprise about 13% of the drug users in US society, roughly their proportion in the general population as well, they represent 35% of the arrests for drug possession, 55% of the convictions, and 74% of the prison sentences. The assault on black folks in this country is representative of the government's overall war against what is popularly known as the "underclass." It's only one front of a wider war.

The US "middle class" was once considered the bedrock of this country's stability and affluence just after the second World War. But the combined attack of the US ruling class and the government on the "middle class" has taken its toll. Median income has dropped from $39,696 in 1989 to $36,959 in 1993. White collar workers earned an average hourly wage of $19.95 in 1987, whereas blue collar workers earned $17.22 per hour in the same year. In 1994, this shrank to $19.76 and $16.50 hourly respectively. From a peak increase of $886 from 1967 to 1973, family income has plummeted to a negative $684 between 1989 to 1993. Permanent job loss due to plant closings, job elimination and the like has affected blue collar workers less drastically than white collar; a total of 7,699,000 between 1979 and 1983 compared to 6,594,000 from 1987 to 1991 for blue collar workers, in contrast to 3,775,000 and 5,699,000 for white collar workers during the same periods. (9-17, *SFC*)

The recent history of capitalist downsizing, global competition and economic restructuring on top of severe cuts in government largess such as the GI Bill, home loan guarantees and defense related jobs (not to mention welfare, Medicare and perhaps even Social Security); the legacy of this period of capitalist austerity has been fear, the creation of insecure and unstable two income families, and an eroding of confidence in "the American dream." If you've read my column, you know I think that the "middle class" is largely a myth. White collar and blue collar workers, even much of the so-called "underclass," are all part of the working class. To mouth the slogan "no war but the class war" means to seek the abolition of the Pentagon. But it also means acknowledging that we are currently taking one hell of a beating in this class war. The *New York Times* laid out the statistics. The top 1% of this country (assets over $2.3 million) own or control almost 40% of the economic wealth. The top 20% (assets over $180,000) own or control 80% of the economic wealth. The bottom 20% own or control a mere 6% of the economic wealth. The US has become the most class stratified industrial society in the world.

Last column I talked about proudly demanding millions of dead cops. Thousands of dead millionaires wouldn't be a bad idea either.

Absolutely no war but the class war.



I went to see the movie KIDS that's causing such a stir, and I found it so

insightful that I took Rich to see it the very next night. It was raw and real and disturbing and I recommend it highly.

Anyway, the next day the Atlanta paper printed a panel discussion about the movie. Several members of the group the newspaper assembled to view and critique the film, work directly with teen clubs as adolescent counselors. I found it ironic that they tended to be the ones who were the most shocked, appalled, and outraged by what they saw in the movie. They self-righteously denounced the film as vile and lacking any redeeming value. Even the college students on the panel didn't think its portrayal of teenagers was particularly accurate. Only the guy who owns the artsy video store in Little Five Points seemed to get it. Sam, who owns and runs Blast Off Video, acknowledged the gritty realism of the juvenile delinquent genre, and told the other panelists "if you want a Hallmark card, go to Target." He isn't a parent, and like me, he's closer to 30 than to 20, but he seemed to understand the harsh reality of being a bored, restless teenager better than the people who actually have kids or work with kids.

My own teenage years were so hellish that I'd already decided not to ever have kids before I'd even turned 18. I believe that even stronger than ever, now. I'm not meant to be a parent and it doesn't bother me to admit it. I also understand that being a kid is considerably harder now, than ever before, and people should realize that going into parenthood.

I just wonder what possesses some people to have kids. I suspect that it has more to do with blindly following cultural norms, than any thought out conscious decisions. I believe that most pecple give more thought to what they're going to eat for dinner on any given night, than to considering the rigors of parenthood. They must think children are acquisitions, like cars or something, instead of other individual beings, with lives and minds of their own. And somewhere in the process, they forget what it's like to be young, and how hard it is to live through adolescence.

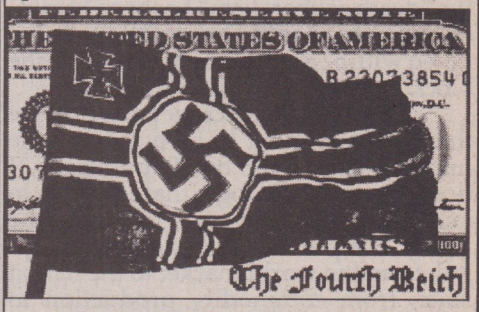
What's actually harmful for all of us is the mixed messages society sends us about youth. Young people are simultaneously envied and castigated for their youth. Youth is the one thing that teenagers have that everyone else wants so badly that they villify and demonize teenagers to tarnish that coveted youth. Every article or feature about teenagers, done by adults, portrays them as dangerous and irrational, no matter what angle they use. That was the first thing that impressed me about KIDS. It was written by an 18-year-old. It's dead-on accurate because it was his life. If the language seems harsh or careless, it is. This was a cinema verite piece written by a guy who actually lived it. No adult could have conceived such a work. The script is caustic and brutal, right down to the mindless banter between friends, both when they're in and out of control. That's the one thing the Atlanta panel ripped the movie apart over. The conservative, middle aged people were frightened and intimidated by the teenagers in the movie. I didn't see them as particularly dangerous. I think bored and reckless or self-destructive would be a better description. The guys got stoned and drank too much, and took a predatory approach to sex. The girls were passive and insecure and just as unconcerned about sex. But I wouldn't call them dangerous.

I think there's more danger in how our society treats people, especially young people, as if they have no value. Like we're all as expendable as soldiers on a battlefield. The only people recognized as valuable in this world are sports figures or business-types who've devoted their lives to greed and power and money. This sends a message that's inherently linked to our every cultural practice: you can be respected or acknowledged only to the degree that you have money or the power that comes with it. That eliminates most of us from the start. And it fails to recognize the contributing members of society who aren't rewarded monetarily for their efforts.

I missed my chance to be a sociologist, but I studied it enough to know that most crime, violence, and lawless behavior in this society can be traced to feelings of worthlessness and anomie. Hopelessness has more destructive capacity than all the movies Hollywood could ever make. If people want to act on their outrage, why can't we focus it on meaningful social and cultural change? We need to start by redefining success and personal worth, as well as what we value.

Even though KIDS was rated so that no one under 17 could see it, I believe it should be required viewing for every parent and every adolescent. It wasn't pretty, but it didn't attempt to candy-coat the ugly truth about teenage live and make it glorious, either. Instead of clinging to Father Knows Best-era notions of how parents and kids should relate, we all need to talk about and accept the truth about what goes on in peoples' lives, young and old. Parents need a wake-up call if they're shocked or angered at what their kids do for entertainment. Accepting the way things are and preparing kids for what they're going to face, I think, is a more realistic approach to parenting. I say that from experience. Every day I see older teenagers and 20-somethings who've moved to Atlanta, just like I did, looking to live their lives their own way. So many don't have enough street-smarts to know who and what to stay away from, and they wind up learning some serious lessons the hard way. Their parents, with the best, misguided intentions, had always protected them and bailed them out when they ran into trouble. But when they arrive in a transient city, where most people are on the take, they're walking targets. I just think they'd make it more smoothly if they knew some things and could land on their feet. But they can't come here, or to any city, better prepared if they're sheltered from all the things parents think are bad.

All those 1950's-styled notions and myths about life have got to go. We're staring down the barrel at the year 2000. Along the way, the stakes were raised and the ante has been raised to all-but life or death scale. People, especially parents, or aspiring parents, need to step into reality, so they can teach kids things that will actually help them navigate the turbulent waters of adolescence, as well as prevent them from becoming a victim, later on down the line. KIDS is that wake-up call.



Welcome to our new column hosted by radio talk show host Dave Emory. He fronts a weekly show run on KFJC and KALX in northern Califonia, and has been doing those programs and his exhaustive research for well over a decade now.

This is part 1 of the interview with John Loftus, conducted by Dave Emory. John Loftus is the co-author of "The Secret War Against The Jews" and former prosecuter with U.S. Justice Department's Nazi-hunting division. Part 2 of this interview appears in MRR #151 part 2, out now, and the subsequent episodes will run sequentially in each monthly MRR.

DE: John, welcome to our airwaves.

JL: Thank you for inviting me, Dave.

DE: Before we actually delve into the substance of your book, I think it might be useful for the audience to give a little bit of the background information of how you came to be investigating the material that you investigated in the *Secret War*

Against The Jews, I've been following your professional career since an appearance on *60 Minutes* and the publication of your 1982 book *The Belarus Secret*.

JL: Well, it started back in 1977 when I started work for the Attorney General of the United State, under the Carter and then the Reagan administrations, I was part of the Office of Special Investigations, the Nazi War Crimes unit. My job was to work with the intelligence agencies to see if I could find any leads where there were Nazis hiding in America. What I found out instead was that many of the Nazis I'd been assigned to prosecute were already on the government payroll. I got permission from the CIA to go public and we appeared on *60 Minutes* in '82 and then wrote my first book about it. Then I wrote another book about Nazis called *Unholy Trinity*, involving the Vatican connection. Well, I'd done two books on Nazis and a lot of people in the intelligence community had come to trust me and speak to me in confidence. They said, if you think what we did with the Nazis was bad, let us tell you what we did with the Jews. Then I knew I was gonna have to take some time away from my legal practice and finish a very long research project. So after some 12 years and more than 500 interviews with former intelligence agents, my co-author and I put together what we hope is a definitive history of all the covert operations and dirty tricks we pulled on the Jews and on Israel in the 20th century.

DE: It might be interesting to begin with the ending of your book as we are recording this on June 2, 1995, the world's attention has been fixed on the 50th anniversary of V/E Day, the end of World War II in Europe During the course of your investigations you came across an element in the US called the Vorkommando Moskau; could you tell us a little about what that unit was?

JL: It was one of many Nazi intelligence units that operated on the eastern front. The VCM was the unit of the elite SS intelligence that recruited local volunteers from the fascist groups of eastern Europe, primarily from white Russia, the Ukraine and the Baltic States. These people at the end of World War II went underground and then were recruited by the British Secret Service. The British said, "Well look, the Germans are defeated and the Russians are the new enemy, who better to help us prepare for World War III than these very people from eastern Europe who recently fought with the Nazis? They're not really nazis, they're just nationalists, they're really freedom fighters." Well it sounded like a good line, but the only problem with the freedom fighter program was that the guy in charge of it was in Britain with Kim Philby. Kim Philby was the highest ranking Communist agent inside the British Secret Service. And the people he was sending us weren't freedom fighters, they were actually the dregs of the nazi war criminals, many of whom could be easily blackmailed into working for the Soviets. One of the reasons we suffered so many casualties in the Cold War.

DE: The average American in 1995 would perhaps find the notion that U.S. intelligence would respond with enthusiasm to the British Intelligence suggestion that we employ Third Reich collaborators as agents and actual foot soldiers against the Soviet Union during the Cold War....

JL: Unfair? U.S. Intelligence didn't. The CIA was out hunting nazis, the Army was hunting nazis, President Truman had given strict orders about it, Congress had passed laws. What happened is that a tiny group of officials in our State Department Intelligence Service committed mutiny. They figured that President Dewey would be in office very soon and Truman would be defeated. Behind the president's back and without any authorization they were helping the British Secret Service relocate these so-called freedom fighters to America.

DE: I wanted to get into that in more detail after filling in some more of the background to the politics of the Dewey-Truman 1948 election. How did American society come to be receptive to the importation of elements like the VCM? Certainly there are many Americans both in government and out who would be opposed to that kind of thing. I have spent much of my professional career exposing some of the scandals and misdeeds of the intelligence community and the military, but there are certainly many people within both, and these are people who contributed to your book, who would regard something like this with horror. And yet, as we remember the Second World War and the political forces that brought about that cataclysmic event, one which echoes forward to this day, and again we have recently passed the fiftieth anniversary of D-Day. One of the aspects of the history of WW2 that has not survived particularly well, and among the strong points of your book that you delve into in great detail, is the fact that not all Americans were opposed to Hitler. In fact, there were some very significant elements of what an author named Burton Hersh termed the American Elite or the Wall Street Elite who were doing business with Hitler and in some cases were openly pro-nazi and pro-fascist.

JL: I think it's fair to say that back in the '20s and '30s there was a substantial number of American businessmen and investors who thought that Germany was a dandy place to put their money during the depression. And when the mark was stabilized they made a fortune. These people weren't, for the most part, fascists, they didn't much like Hitler, they were generally of the old monarchist crowd. And the German businessmen assured them that Hitler was just a dog on a chain, and he'd be useful to keep the Communists and the labor unions at bay. Well, Hitler broke the chain, seized power and, as one British investor said, it's very hard to emigrate with a steel mill. Their money was already in Germany. It's an unfortunate fact that 70% of the money that went to finance the Third Reich came from American and British investors.

DE: 70% is a remarkable figure, many of these people were certainly business opportunists, there were however some of the industrialists and financiers who did have pro-nazi and pro-fascist sympathies.

JL: No doubt about that, not just the financiers, there was Edward Windsor, the King of England at the time, an outspoken admirer of Hitler. When I was going through some of classified archives I found records where the British had wiretapped Windsor and found that he was not entirely unsympathetic to the Nazi point of view and this was confirmed by American interrogations of the Nazi foreign minister after the war. Windsor was pretty much on their side.

DE: I wanted to get into the interesting connections of the British royal family to this milieu a little bit later. There are two names that will ring familiar to students of economics and modern American power politics, one of the names that figures most prominently in your book dealing with events before, during and after WW2 is Allen Dulles, and his brother John Foster Dulles, a fellow Eisenhower appointee, and also a senior partner in Sullivan & Cromwell. Can you detail some of the connections between the Dulles brothers, Sullivan & Cromwell and Third Reich finance and industry?

JL: The law firm of Sullivan & Cromwell before WW2 was one of the key power centers for the transfer of American investment money into Germany. S&C represented most of the major financial houses on Wall Street, companies like Brown Brothers Harriman for example. Few Americans would realize that George Bush's father and grandfather headed-up what the U.S. government termed during WW2 as Nazi fronts. In fact, their companies were seized after the outbreak of war as outright Nazi fronts, but it didn't quite make the press. Dulles was the lawyer that put together the cloaking

mechanisms, and the American investors that put their money in Germany had no qualms about keeping it there during the war. They operated on both sides of the fence, they made a profit on both sides of WW2.

DE: What was George Bush's ancestors' names, the individuals who were involved with these Nazi fronts?

JL: His namesake, George Herbert Walker.

DE: And, of course George Bush's full name is George Herbert Walker Bush.

JL: And Prescott Bush, George's father, married into Walker's family, he was the son-in-law, and Walker got Prescott seats on all the nice little boards, the Union Bank... in fact young George dropped out of Yale because he knew that in a few weeks his dad's companies were about to be seized as nazi fronts, and George enlisted in the Army to save the family's honor.

DE: One of the names that has stood astride American power politics and American finance in the last century or so is, of course, the Rockefeller company. The Rockefellers figure prominently in the early part of the book, The Secret War Against the Jews. One of the things that you discuss is the Rockefellers secret channeling of oil to the Third Reich, not only before WW2, but during WW2. Could you detail that for us?

JL: Standard Oil was one of the major partners in several of the German investment schemes in the '20s and '30s and the Rockefeller Company saw Germany as a great place to expand their global investments. Germany at that time was the only major nation that allowed monopolies, cartels if you will. And they also had a real dominant position in international patents. So it was a nice way to organize control of various patents, various technologies, in effect seek domination of a large portion of the world market. For Rockefeller, when the war broke out - when Britain and Germany were fighting, he saw it as an opportunity for the U.S. to take over Britain's markets in South America, and he proposed that in writing to President Roosevelt. That's one of the factors that led Rockefeller to become one of our intelligence chiefs in Latin America during WW2. Unfortunately, while he was down there, Nelson didn't quite behave himself, in fact his company actually leased one of their headquarters to the Nazi party in the area and the oil companies continued to do business with the Nazis during the war. This was embarrassing because, particularly with the Saudis, people like Allen Dulles were actually organizing a bit of blackmail against the U.S. during war time. There was an actual threat made that if the oil companies' ties to Nazi Germany were investigated that the supply of oil to the U.S. war effort would stop. Saudi Arabia, for example, demanded a bribe not to sell oil to Hitler anymore, and we actually paid it. They were the only neutral country in the world to receive lend lease payments during WW2.

DE: And this was to prevent them from shipping oil to the Nazis?

JL: They already were, they had started it, even after the promise was made, instead of capping their oil wells they continued to sell to both sides.

DE: These actions of the Rockefellers and Allen Dulles constituted treason, did they not?

JL: Yeah, but the trick was to get the evidence. Roosevelt knew that people like Dulles and Rockefeller were involved in very shady deals because British intelligence had started bugging them. That's why, for example, even though Allen Dulles was the lawyer for most of the Nazi companies in America, he was offered a job with American intelligence. His office in Rockefeller Plaza was one floor above the British intelligence wire tap unit, and they were trying to get the goods on him. That's one of the reasons why Allen Dulles was transferred to Switzerland - in the hope that our code breakers could keep track of his little shenanigans on behalf of the Germans. Roosevelt had planned to wrap up the whole ball of wax after WW2 with a bankers' trial at Nuremburg where the Nazi bankers would then name and indict their American co-conspirators. But after Roosevelt's death the whole issue was just swept under the rug, and most of them got away with it, except for Nelson Rockefeller.

DE: Had Franklin Roosevelt lived and been able to do what he wanted to do, there would have been American industrialists and financiers in the defendants dock at Nuremberg?

JL: Absolutely, there was a major unit set up called Operation Safehaven to track where the Nazi money was going towards the end of the war, 'cause they were moving all their capital out and there were a large number of American corporations that were tracked, the Chase Manhattan Bank, for example, was known to be receiving the money. But most of the Nazi money went to South America through various corporations, again headed by Allen Dulles who had a lot of experience down there, especially in Argentina. The money was then laundered back through a front called the World Cormas Corporation for investments in West Germany, and that's how the miracle of the West German recovery began in the '50s.

DE: I'd like to read a few sentences from The Secret War Against the Jews, in Chapter 4 called The Mutineers, you and Mr. Aarons write "History books tend to omit the fact that the men who carried out the Holocaust largely went unpunished for their war crimes, an example that haunts us today in Bosnia-Herzegovina. Moreover, the vast bulk of the wealth of the nazi empire quietly disappeared before the end of WW2 only to reappear within a decade in the hands of the same men who financed Hitler's war against the Jews. Allen Dulles' clients were not defeated, only inconvenienced. This substantial reversal of the Allied victory, our sources say, was engineered by Dulles through his corrupt proteges James Jesus Angleton and his fascist father, Hugh Angleton." Before we get to the Angletons, this may appear absolutely incredible to the average listener in 1995 that many of the people involved with Third Reich finance and industry escaped punishment, and that actually during WW2 some of the most prominent names in American industry and finance as well as politics, like the Rockefellers and Dulleses, were actually engaged in business with the Third Reich and committing treason. You talk in this chapter, "The Mutineers", about some American and British industrialists who actually sought to undermine the de-Nazification process and to undermine attempts to reverse the political fields in Europe.

JL: As soon as Roosevelt died there was a massive effort particularly inside the U.S. State Department to undo everything that Roosevelt had tried to do. Morgenthau's plan for the de-industrialization/de-Nazification of Germany was immediately sabotaged.

DE: Henry Morgenthau, Secretary of the Treasury?

JL: Right, he had some points that were over the top, but his general policy was good. General Eisenhower, for example, was firmly committed to de-Nazification. But for some reason the major German companies that were supposed to be broken-up into smaller pieces never quite were, and many of the Nazi industrialists reemerged from the top, people were even pardoned from Nuremberg and resumed control of their companies, outright war criminal I.G. Farben was smuggled into the U.S. to go to work for the W.R. Grace Company.

DE: Otto Ambrose was one of those and when J. Peter Grace died recently that was one item that figured in a very small way in his obituary. One of the things that's interesting as we look back from 1995 is the German economic "miracle" is obviously one of the economic factors

that has dominated the second half of the 20th century, and much of the capital that went to finance the German economic recovery was actually money that had belonged to the Third Reich and was inextricably linked with this trans-Atlantic industrial and financial nexus that we have been talking about.

JL: I don't mean to sound like a one-world conspiracy, but there was a small but significant group of international money men that did their very best to ensure that the West German economy revived immediately and had no qualms at all about the Nazis taking power. I'll give you a classic example - a friend of mine was a prosecutor at Nuremberg at the banking trials and he was preparing a case against Herman Abst, who had been director of the Deutsche Banke. Somehow, there was never enough money allocated, never enough staff, and a decision was made to terminate the prosecution. The day that the termination decision was made, the British appointed Abst as their economic advisor in the British zone of West Germany.

DE: And it was literally business as usual after that point. One of the things that I think is sad is that the term "conspiracy theory" has been bandied about so much that it often serves to neutralize some important political science and an awareness of history.

JL: One of the things that this book, *The Secret War Against the Jews*, does is debunk the great conspiracy theory that the Jews are all Communists and they own all the banks and all the other nonsense. In fact, just from a combination of greed and stupidity, the Jews ended up being the victims. None of the major Jewish bankers emerged from WW2 with their fortunes intact, but if you check the Fortune 500 listings of the world's wealthiest men you'll find several convicted Nazi war criminals.

DE: The sad fact is that there are conspiracies afoot and in studying the history that you and your co-author and beyond that the intelligence sources that you drew upon make it quite clear that much of our history is being governed secretly by some extremely powerful operators.

JL: I wouldn't say governed, I would say influenced. Iy wasn't that type of conspiracy that I would use as a criminal prosecutor in terms of a concerted effort to promote fascism, there really were parallel, coincidental targets of opportunity, people wanted to get rich. Dealing with the Germans before WW2 while not immoral was certainly not illegal either. It was certainly a good place to invest money and once the money was in there they wanted it back.

DE: One might argue that fascism itself has as its root a desire to make money suppressing labor and gaining totalitarian control over industry and finance.

JL: In polite British circles it was called "corporatism" rather than fascism, that society would best be governed by an elite group of corporate leaders who would make the decisions for the masses without the hindrances of democratic oversight.

DE: Mussolini even referred to his fascist system, and he coined the term, as the corporate state. John, you brought up the British elite, and one of the things that figures prominently in your book is that on the one hand the role of the intelligence community both in this country and in Britain and elsewhere, and in particular there are a series of fascinating, very important and frankly Byzantine intelligence machinations that appear to have exerted a profound influence behind the scenes. Earlier you alluded to a scandal that bedeviled British intelligence and the British royal family before and during WW2. The recent V/E Day 50th anniversary observations featured footage of the British royal family presiding over the British observations of that anniversary, and yet as you've pointed out - the British royal family was not untainted by the stain of fascism and this actually proved very vexatious to British intelligence over a period of years.

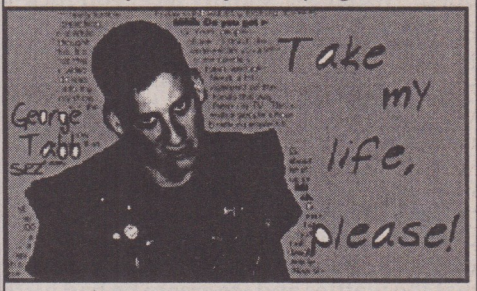
JL: I read J. Edgar Hoover's private communications with the Attorney General saying that Windsor was such a dangerous Nazi that it was not enough to intern him on an island during the war, as they did, but that he should be locked up in a prison. Windsor was the guy that wrote to Hitler that Britain would not interfere with his plans concerning the Jews or anything else. After he was forced to abdicate he was perfectly willing to sell his country's secrets to the Germans, and did! Churchill was frantic that as American army officers uncovered some of these nazi records that they be returned to England as fast as possible to spare further embarrassment.

DE: This proved to be a thorn in the side of British intelligence for many years after the war. British intelligence operatives who had participated in the cover-up of the Duke of Windsor's fascist connections - by the way, he decided to abdicate because he wanted to marry a commoner, an American woman named Wallace-Simpson.

JL: That was the public reason given, the British secret service had wire-tapped Windsor's phone line and found that he was in near constant communication with the Nazi embassy in Germany before the war and was making all sorts of political decisions and promises without consulting with Parliament. So they had to find a polite way of firing the king.

DE: So his relationship with Wallace-Simpson was really a PR excuse and not really the main element in his abdication.

Continued in MRR #151 part 2, out now. For more information about Dave Emory, his research, and his audio cassette series, contact: Archives On Audio, PO Box 170023, San Francisco, CA 94117, phone 415-346-1840, email - archives@igc.apc.org, Web site - http://www.cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Archives On Audio regarding Dave Emory's weekly radio program.



So there I was, in my second living room, the sidewalk in front of CBGB, playfully rubbing my new goatee and enjoying the nice cool, refreshingly vile taste of a Zima. It was one of those pleasant evenings where the weather required that you wear a leather jack, or in my case, a leather vest. I was also wearing my standard black stretch jeans, which I purchased on fourteenth street for like ten dollars or something. So what if they were women's pants, they were cheap and looked good. I mean, the crotch was a bit tight, but that was only because they were just washed, and because of I'm such a stud. Also I was wearing a "Destroy Television" t-shirt, and big white hightop sneakers, 'cause I'm from fucking New York. Yeah, I was feeling pretty damn good. The nazi drink I kept sipping from in the brown paper bag tasted like rancid seven-up or something, but who the fuck cared. I was getting a good buzz, and I wasn't getting that yucky beer taste that I was getting sick of. Joining me in my outdoor living room were a various assortment of people who also liked to hang out in front of CBGB. There were all the punk rockers there to see whatever band was playing that night. There were "indi-rockers" who were at CBGB because they heard it was the "cool" place to be. There were the homeless people who lived upstairs from the club in the city run "Palace Hotel", who were out begging for change, and of course not getting very much. And there was me and my new goatee/beard whatever. I was trying really hard to grow one, and it looked like it was finally coming in. Blonde. Just like the hair on my head.

I mean, it was hard to see in the dark and all, but it was there. I could put my hand on my face and feel all the little bristles and stuff. I finally felt like a man. And that night, I was out in front of CBGB to get wasted, but more importantly, to show all my friends that I could grow facial hair, and was a real man. Even if I was over thirty. I walked up to my then singer, Scot, from Iron Prostate, with Zima in hand. "What do ya think?", I asked him as I rubbed my chin with the hair on it. "About what?", he asked, "that pussy drink you have in that bag?" I told him not the Zima, the beard. "Oh," Scot replied, "where?". "On my face, you fucking bald moron", I yelled at him. "I thought that was dirt," he answered. Disappointed, I left Scot and his forty-ounce Balentine to go talk to Evan, my pal who toured with G.G. Allin and is now playing bass in my new band, "Furious George". "Evan," I said to him as I rubbed my beard, "what do ya think?" Evan told me he thought that he had eaten too many twinkies that day, and that the waffles and ice cream he had just eaten weren't sitting right. And maybe he would go across the street to the bogdega (New York version of a 7-11) to get a Snickers bar to settle his upset stomach. "Not that," I said. "Oh," he said, "why are you drinking a sissy drink?" "The beard," I yelled, "the new growth of hair on my face. The goatee. The beard. Can't you see it?" "Oh, that," he said, "I thought you had just been rimming Scot or something. Ya know, on tour with G.G., I saw a lot of that. I also saw Dino jerk-off in the van a lot. He used to just take it out and whack it. I remember once...," he started to say, but I cut him off by walking away. Then I saw Hilly Kristal, the owner of CBGB, standing next to Brendon, singer and front man of S.F.A. Now they would notice my beard, I thought. I mean, Hilly had one, and Brendon, the nice guy that he was, would compliment me just to make me feel good. So I walked up to them with Zima in hand, and beard on face. "Hi guys," I said to them. "You look different, George, "said Hilly in his low, satanic voice. "Is that a new vest?" Doh. I looked at Brendon and he looked at my Zima, then at Hilly. Hilly looked at Brendon, then at my Zima. Then Hilly spoke again. "Too cheap to buy a beer in my club, huh?" asked Hilly. Fuck him, I thought, bastard didn't even notice my beard. I was about to reply when I saw three police cars and one police van pull up suddenly in front of CBGB. I saw a cop yell "there he is" as he pointed his finger toward the crowd in which I was standing. "Cool," I thought to myself. They're gonna bust somebody. I mean, three cars and a van, it must be like "America's Most Wanted" or something. So I kinda leaned back against the wall next to the Palace Hotel entrance and waited for the action. Suddenly I feel someone grab me from behind, and yell, "I got him!" I look down at the hands and they are connected to a blue coat. Uh-oh. I turn around and look right into the face of a mean nasty cop.

I like to hang out in front of CBGB. I've been doing it for years, and will probably continue to do so until it either burns down, becomes a rave club, or Hilly starts to sell Chinese Food to go along with the CBGB's Pizza. Hanging out in front of the club is fun, and it is free. It is also a great place to meet your friends, schmooze, and basically get fucked up. The door policy at CBGB is very lax, and you can walk in and out anytime you want. Sometimes I go into the club. Usually if there is a band playing that I know, or I want a free drink from someone who works there. And if that is the case, it is only because the bodega across the street is closed, or I am completely out of money. When I lived with my parents, every night before I went out my mom would ask me where I was going. "To CBGB's", I'd tell her. "The club or your living room?" she'd ask. She knew I liked to hang there as well. I remember on a few occasions when she really want to get in touch with me, she'd call the club and tell them that I was outside or something. Then someone, usually the door guy, would come out in front of the club and yell, "Is George Tabb around? George? Your mother is on the phone!" Doh. Everyone would laugh. I'd kinda hang my head low, and make my way into the club, trying not to be seen. Then I'd pick up the phone and say, "Mom, I told you to never call me here". She'd tell me she was sorry, but if I wanted milk with my grapenuts that evening, I had better pick up some 'cause Nick had just drank the rest of whatever was left. Then I'd go back outside and everyone would be laughing at me. "Sissy," they'd say. "Mommas boy," they'd also say. I would be so embarrassed that'd I'd have to go across the street and get another drink.

Actually, a couple of weeks ago I was hanging out in front of CBGB, having just finished a Whisky-Sour at a bar a friend of mine works at. It was free, so I drank it. I like Whisky-Sours. They have that little cherry in them. I feel really macho drinking those. I mean, it is Whisky, and it is Sour, too manly things. And that little cherry. Well, that is symbolic in itself. So, anyway, I'm in front of the club, and I run into my pal Ryan, a very punk rock fellow who is dressed in all black and has big, black spiky hair. He asks if I want a beer, and I say of course I do. I figure he is going to go across the street and get some, so I begin to take out my wallet. He tells me to put my wallet away, and takes out two cans of Schaffer from his pocket. Awesome. We pop the cans open and Ryan tells me he purchased the beer at his local supermarket with a check. That will bounce of course. I tell him that that is punk rock. He tells me he does this every weekend, and the store is really stupid for still letting him write checks. I nod my head, just happy to be drinking free beer. Then we begin to discuss what is going on that night, and Ryan asks me if I had watched the MTV music awards that night. I told him that unfortunately I did, and I now kinda feel sick. He tells me he did as well. Then we remain quiet for a while, and keep drinking.

Suddenly I get this idea, I tell Ryan that the "Bowery Bar" is about two blocks away, and we should go there. "Why?" he asks? "Because of the MTV music awards," I answer. I explain to Ryan that although I have never been there, I understand the Bowery Bar is a place where the rich and famous party. I heard that it is very exclusive, and I also heard that they were hosting some sort of "post-awards" party or something. Ryan tells me that we'll never get in, and that we might as well keep drinking in front of the club. "Besides," he adds, "there are these two really pretty girls, and I think one of them likes me." I tell Ryan that we should just walk over to the Bowery Bar, it'll take us three minutes, take a look, then come back. After much persuading, he agrees.

As we make our way to the club, which is located in an old gas station behind a large brick wall on The Bowery, I tell Ryan we should try and get in. I am feeling pretty cocky, and very drunk. Ryan says that would be fun, but tells me he doesn't know how. "Ryan," I say to him, "we just gotta act important. It is not so much WHO you are, as much as WHAT you are. We gotta think like we are rich somebodies who deserve to be in the club." Ryan nods his head, and then says, "But what if they ask who we are?" I tell him to make up a name of somebody he knows or has heard of in the music business. That they'll let us in anyway, 'cause we are wearing black leather jackets, and we must be important, because everyone else is gonna be wearing ties and jackets and stuff. He finally decides he is gonna be some guy named Danny Goldburg, the manager of Nirvana or something, as we round the corner and see a large crowd of people waiting to get into the club. As we get closer we see like a hundred or so people waiting to get picked to get into the Bowery Bar. "Fuck this," I think to myself. We see limos and cabs

pull up, and people get out and walk right in past the overly large black security guys. They are all wearing ties and jackets, and all the women are dressed to the hilt, and are all super-models or something. I am about to turn around and leave when Ryan says we gotta go in. I agree with him, but tell him we'll never in a million years get in. "But you told me that we must be someone if we are wearing leather jackets," he explains to me. "Oh yeah," I tell him, "let's go in," I add. We make our way through the crowd, pushing and shoving everyone aside. My heart starts to beat real quick as we get to the door with the big bouncers. I keep telling myself I am someone important, and that I will get in. Ryan keeps saying to himself that he is Danny Goldburg, manager of Nirvana and Courtney Love. We finally get to the door and look at the bouncer guys. Then back at the large crowd behind us, waiting to get in, and looking angry. One of the big bouncer guys looks down at me and Ryan with his large arms folded on his chest. Then he speaks, "Welcome guys, have fun", and with that he opens the door for us, and we walk right in.

As soon as we get in, we start slapping each other five, and hopping up and down. We made it in. Wow, what a mistake they made. As we are celebrating, I am not looking where I am going and bump right into this tall guy with nice shoes. As I look up I realize it is Donald Trump. The rich guy. He has all these mean guys standing around him, giving me the evil eye. "Ooops," I say to the Don, and attempt to wipe off his jacket where I bumped into him. "S'okay," says Donald Trump, and walks past me with all his bodyguards. I begin to laugh as does Ryan. One of the bodyguards turns around and looks at me one more time, somehow saying to me through a glance, "I remember you, and if I ever see you again, I'm gonna fuck you up". Nice guys, I think.

Ryan and I start to make our way through the club and we see all these famous models and stuff. They are all standing around drinking, and talking to dorky guys in business suits. I see lots of models I recognize from magazines and television and stuff. As does Ryan. I think to myself that in person, they look as phony as they do in print and on video. Oh well. Then I see this large black guy with funny colored hair. I tell Ryan the guy looks familiar, and he tells me that the guy is some basketball player or something. "Oh," I say to him. We make one trip around the club, and I decide I gotta go take a leak. So I make my way to the men's room, and wait on line with a bunch of geeks. I finally get in the pisser, and there are all these guys and girls in there doing coke. Wow, 1980, I think. They look at me and ask me if I want some. I guess they figure I am some rock star or something. I mean, why else would I be here, and how could have I gotten in looking like this if I wasn't. I tell them no thank you, and proceed to take a wiz. After I'm done shaking, and zipping up my fly, I wash my hands and face. Like I always do. Cleanliness is good. As I leave, one of the guys tells me congratulations on the record, and have fun. Whatever.

I finally find Ryan sitting down on a chair near a bunch of booths by the bar. I sit next to him and ask him if he has anymore Schaffer. He tells me no. So I decide to buy a drink. I go to the bar and order the cheapest beer they have. The guy gives me a bottle of rolling rock and tells me that will be seven dollars. Nice. I give him a quarter tip. I make my way back to Ryan, and share my beer with him.

So, we just slump back into our chairs, and are enjoying the parade of freaks walking past us. There are all sorts of people. Models, actors, businessmen, whatever. And what is funny is, well, when most models pass us, they tend to stop and look at Ryan and I. We figure they must think we are important or something. Somehow I strike up a conversation with these two German guys seated in a booth next to us. It turns out that they are both very rich, and are in town for a Coroner's Convention or something. I ask like "Quincy?" They tell me that yes, they cut up dead people. "Cool," I say. Then this blonde girl walks by. And she is really cute. She is wearing a really tight dress, and is showing lots of cleavage. She keeps stopping, turning around, and smiling toward Ryan and I. I tell Ryan she is looking at us, and he says, "Wow." Finally I have had enough of her giving us the eye, and motion for her to come over to us by bending my finger lazily, just once. She comes trotting over and I see that she has very clear and nice blue eyes. I say, "Hi". She says, "Hi." I tell her that I couldn't help noticing her looking at us. I ask her who she is. She says, "My name is Jellybean, 'cause I'm round and sweet". Uh-huh. Ryan's just looks at her. I tell her that that is a cute name, and ask her what does she do? She goes on to tell me and Ryan that she is a model, and an actress, and has appeared in many commercials as well as on some television shows. "Wow," I tell her. Then she asks who Ryan and I are, and what we do. I tell her that my name is George and that is Ryan. That we are punk rock and stuff. She kinda smiles at us and tell us we look familiar. She asks if we are on T.V. or something. I tell her that we were on this show, Punk Uprisings, last week, on the E! Entertainment channel, and maybe she saw us there. She then yells, "Oh my god, that was you, wow, you're famous". I start to laugh as does Ryan. Sure we are on the E! channel, at like fucking four in the morning, on paid advertising. She then asks how she can be on the show. So I figure I am gonna have some fun. I ask her if she has an actor's card, whatever the hell that is. She says she does not. I tell her, "good", cause we don't hire union actors. Then I ask her if she has an agent, ya know, like someone from Philip-Morris or something. She says she is working on it. Then she gives me her phone number. Ryan prods me in the ribs, and I laugh. Then Jellybean asks one of the German guys to dance with her, and they do. Right in front of Ryan and I. They sorta do a dance right out of Pulp Fiction or something. And she is shaking her hips right in mine and Ryan's face. And she keeps looking us right in the eyes. Finally, the song ends, and the German guy sits down. Then Jellybean comes over to me and sits in my lap. "I'll do anything, anything to be on your show" she says as she looks me in the eyes. I start to laugh, and tell her she is talking to the wrong guy, that she should be talking to Ryan. She nods her head, gets off of me and sits on Ryan's lap. "I'll do anything, anything to be on your show," she says to Ryan, as she looks him in the eyes and takes his hand, and puts his forefinger in her mouth. At this point, I am drinking the rest of the beer and I lose it. I start to laugh, and all the beer goes up my nose and stuff. I start to choke and laugh and cough at the same time. Jellybean asks me if everything is okay, and I just wave her off. Finally, I get control of myself, wipe up the drool from my chin, and sit back. Jellybean stays on Ryan's lap a few more minutes, then gets up, tells him one more time that she'll do anything to be on the show, and walks away. Then the German guy who danced with her leans over to me and says, "I'd like to see her cut up into little cubes on my table." Whatever.

Ryan and I slump back in our seats and we see a girl walk by who has curly-brownish hair and dorky glasses. I recognize her as Kennedy, the MTV vee-jay. I point her out to Ryan and he nods his head. Then Kennedy looks toward us, and probably thinks we are somebody since we are wearing leather jackets and such. So I yell, "Kennedy!", and she looks over toward us. Then I yell, "What, you don't say hi to your friends anymore?" Suddenly Kennedy comes rushing over to me and Ryan with her arms out. Uh-oh, I figure, she is gonna hug us. I put my arms out to block her, and suddenly ev-

erything goes into slow motion. She gets closer and closer to Ryan and I, and I extend my arms further to block her from touching me. Suddenly she hops into my lap and my hands go to her breasts. Now everything is in regular motion again. Kennedy is sitting on my lap, and I am feeling her tits. She says, oblivious to my hands, or maybe not, "How are you guys, wow, it has been a while, what's new?" Now I gotta tell ya that Ryan and I don't know Kennedy from a hole in the head, but she acts like she knows us. I mean, god forbid we were someone important like Greenday or Rancid or something. So I say, "Fine, we are fine, how come you didn't come over and say hello right away?" She says, "Oh God, I'm so sorry, it is just that well, you know, with the awards and stuff tonight, I am frazzled." I nod my head as I look down at her elephant tattoo on her belly. I also squeeze my hands harder on her breasts, which feel kinda nice. Ryan tells Kennedy she should pay more attention to things, and she says that she promises she will. I tell her next time I see her, she better come over to us right away. She says that she will and once again apologizes for everything. I tell her it is okay, this time. She nods her head and gets up. I lose my grip on her breasts, and Ryan and I start to giggle. Kennedy begins to walk away, telling us she has some more parties to go to, but she'll keep in touch. Ryan and I wave good-bye at her, and crack up. She looks back at us, mouthing the words, "I'm sorry" over and over.

Finally Ryan and I decide to leave. As we make our way to the door, I see this fucking huge black guy seated at one of the booths. I recognize him as Mike Tyson, who had been on MTV earlier, introducing the Red Hot Chili Peppers. I want to ask him why he cries after sex, and if it is from the mace, but I figure I like my face the way it is. So I don't. And Ryan and I head back to my outdoor living room.

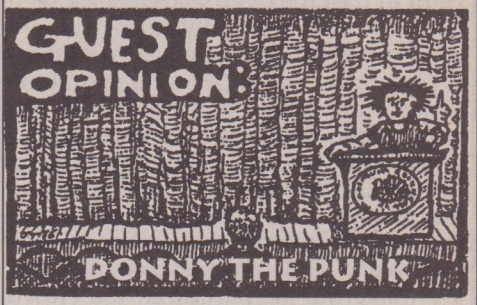
So, where was I, oh yeah, so I turn around, and it is a cop that has grabbed me. I hear all these other cops yelling to "hold him" and this cop grabs me tighter. All my friends run inside the club, and the only people left outside are me, Hilly, The Son Of The Kind Of Punk Rock, who suddenly appeared, and Evan. Then the two more cops grab me and drag me to the van and tell me to "Spread Em".

I do as they say and spread my legs and put my hand on the van. Like five pairs of hands search me, and all these cops are yelling at me. They are saying stuff like, "What, are you Madonna with that hair? Are you a faggot? Don't move or we'll hit you" and stuff like that. My pal, The Son Of The King Of Punk Rock starts to yell at the cops to leave me alone, and they tell him to shut-up, or he's next. He shuts up. Finally, after the cops search me, and hit me in the legs a few times with their billy-clubs, they tell me I'm gonna get arrested. "What the fuck for?" I yell. They tell me to shut-the-fuck-up, and not to move. I don't. Then the crack dealers and homeless guys across the street in front of the bodega start yelling stuff like "get that punk rocker," and "throw his ass in jail" and stuff. The cops yell at them to shut up. They don't. I again ask the cop what I did. They point to my Zima, poured out all over the street, and tell me drinking in public is against the law. Once cop than says they are not gonna take me downtown, but are gonna issue me a summons and I am gonna have to go to court. They take my wallet, get my address, and write out the summons. I start to whine that they wasted a whole Zima, and that I just bought it. One cop hits me in the legs again, and tells me to shut-up, and that I'm a wise ass. I shut-up. Finally, they get done with the summons and hand it to me. They all start to get in their cars and van, and I ask one cop, "Why me?" I explain that lots of others were drinking, and why did they single out me? The cop says, "look I'm sorry, you seem like a nice enough guy, we just had to make an example out of someone. By the way, shave that shit off your face." Then the cops left.

So I'm out, standing alone in front of CBGB, and everyone starts to trickle out again. Then they all laugh at me, telling me that I deserve a "zummons" for drinking a Zima and stuff. They call me a sissy and pussy. But I don't care. All I can think of is that taste of that rancid seven-up, and how now, more than ever, I need a buzz. So I go across the street and buy another. And I drank it in front of the club, right after getting kicked around by the police, proving that real men can drink sissy beverages.

Take My Life, Please.

1. You can still E-male me at tabb@pipeline.com, or write me at P.O. Box 323, Village Station, N.Y., N.Y. 10014.
2. Ff is a cool local band. They got a CD out, and they are really kinda funny/cool. They may not sound really, really, punk, but they are. Trust me. The lead singer, Tom, what a fucking nut.
3. As you can see from the above article, I got a new band. Furious George. And we are awesome. As is our name. Now I only wish my name wasn't George. Hopefully we'll be recording and touring very, very soon.
4. Pepito's Folder is a cool zine I got. Pepito told me to say that.
5. Um, Merry Christmas, Happy Hanukah, and Happy New Year and stuff. I hope 1996 is great for everyone.



THE WORLD ON–LINE

I first worked on a computer in 1979, when i was a board game designer at SPI and used a very simple text–editor to make changes to the game rules on a monitor hooked up to a big mainframe in a chilled room of its own. Even then we were planning a medieval historical role–playing game for the computer that would involve thousands of players.

The computer frequently went down (and its operator, an early cyberpunk, sabotaged it totally after he got fired) but it beat the hell out of typing up and pasting together a dozen long drafts of rules, not to mention having to read all the handwritten insertions, corrections, deletions, etc. The boss, meanwhile, played with his p.c., a TRS–80 with under a hundred Kb of memory. Then i got fired and went to prison and didn't have anything to do with computers for years.

Fast forward to 1989, when i got my own first computer, a 286, and started wondering how a writer could possibly have functioned without one. Now i have a 486 and have been "on–line" or hooked up to the Internet (via Netcom, a service provider which is cheap at $20/month and has easy–to–use software, but also lots of problems, most notably a tendency to disconnect the user without warning) since May. Predictably, it has taken over much of my life, turning me into a total nite–owl (since Netcom's free hours are midnite to 9a.m.). You can see what i have found, punkwise, in an article elsewhere in this issue.

Meanwhile, i've been having lots of thoughts about the effects of the Internet now and in days to come. As usual, a mixed bag.

On the good side, the Net promotes internationalism (and incidentally the universal use of English); when it is just as easy (and cheap!) to communicate with another continent as with the guy across the street, national and regional barriers begin to crumble. It makes it easier, if you want to, to encounter and communicate with people of entirely different lifestyles, and even to sort of sample those lifestyles, tho it may also limit your world to people with the same interests as you, if

you let it. It removes a lot of the barriers of gender and age and race, since a 14–year–old girl or 79– year–old African–American can both put in their 2 cents worth and their messages look the same as those of a college president. This makes both more verbal. It opens previously closed gates of communication, such as between suburbs and cities, academia and the work world, bosses and clerks, Green Day trendies and committed punx. And it is, so far, uncensored, unregulated, uncontrolled, anarchic, and totally decentralized, which must gladden the heart of us all. Punk is, after all, about uncensored expression (among other things). One of the by–products of this is that it is no longer possible to suppress news, even if all the mass media agreed to do so. The Net is freedom of information to the nth degree.

However, while the Net tends to make everyone on–line more equal, it is erecting a high wall between the information haves and the information have–nots. And information, as we all know, is power. So it is serious cause for alarm that wealthy suburban schools train their white students in computer skills while destitute urban schools in effect teach blacks that computers are not part of their culture. In the future, i suspect that computer access will define who is in the middle class and who is left behind and forgotten.

Computers themselves obfuscate the distinction between reality and illusion, which may in the long run turn out to be a good thing. It has set us out on a ratrace where ever newer and more useful software requires newer hardware which then requires newer software, *ad infinitum*. (The silver lining is that old hardware and old software are dirt cheap and work fine, so insted of junking them we should equip the poor with them.) And the learning curve is horrific; new programs are so complex that by the time you really learn them, they're already obsolete, so you're always behind the 8–ball. Whoever said that computers would free up our time certainly didn't reckon with that, or with getting hundreds of pieces of e–mail a day.

Information Overload

More information available than anyone can possible absorb or digest, that's both a blessing (the democratization of information!) and a curse: info overload is upon us. Not only do we spend too much precious time learning things (and wasting time on games, chit-chat, etc.) but we waste a lot of it on low–quality info. We are all lost in the flood, and the maps are all out of date. Badly needed are indexers, to let us know where things are located, and reviewers, to let us know what is worth reading.

Let's say you heard about a new record, "Because," from the band Y, an old fave which hasn't recorded in years. You're curious, so you want to look up reviews of Because. At the moment, you don't really know where to look for more than a handful, but with indexers and assemblers or collectors, in the future you'll be able to turn to the index or collection point and discover, omygod!, that 10,000 people have already heard the album and written their own reviews of it and posted them on the Net. Probably most of them are on the order of "Because bites the big one" or "Y rules again!" but maybe 4,000 have intelligent analyses. If you're lucky and trying to find out if they are still energetic, the indexer may have broken it down further and you can limit your search to the 500 posts which talk about the tempo of the music. A lot of the indexing will i assume end up being done by the poster, who will code his post appropriately (you hope), or by computer programs of limited intelligence.

Now you need the reviewer, somebody who has actually read the 500 intelligent posts on the tempo of "Because" and can list, say, 50 reviews that are interesting, different, and representative. Then you can spend an hour or two just reading them.

But of course reviewers differ in quality and acumen, so you need a third layer, reviewers of reviewers. And as the info overload gets greater and greater, ever more layers of evaluation. You see, we've taken away the gatekeepers, the editors and reporters and publishers and business executives who usually determine what we can read, but your time is still just as limited (if not ever more so). So you may get ever more specialized so that you can keep up with everything about the tiniest fraction of the world's experience (this is the route academia has been going for two centuries), or you may rely blindly on reviewers to do the sorting for you. Either way, the iron law of limited attention puts firm limits on the democracy of information.

Eventually we'll be getting so much mail addressed to us personally that there will be no way anyone can possibly read their own mail. You'll instead automatically route your mail to a mail–reading progam (which will take up more space than you currently have on your hard drive) which will discard the trash, write brief synopses of the rest, and automatically answer most of it. This of course leads to the era of computer–to–computer communication in your name, untouched by human hands or eyes. It's coming, folks, for the press of time is irresistable.

There was a highly-ballyhooed and much-touted documentary on "The History of Rock and Roll" on PBS a few months ago. Given that I am known for my knowledge of things older (encyclopedic in breadth if often confusedly, nay creatively, roiled in terms of factual minutiae), many people (as well as facsimiles thereof) have been inquiring my sage judgement on the episode and a half that I had occasion to witness.

Very simply, in my humble opinion, this execrable pile of standard issue half-baked "history" which seems to have been vomited up rather than made gets the big finger. The only redeeming aspect of this fluffy turd (while I might seem to be mixing metaphors, I am actually intending to convey the notion that the fuckers responsible for this ill-conceived and iller-executed mess engaged in copraphagia and subsequently had difficulty in keeping it down, the results being foisted off on PBS lobsters nationwide; no offense intended to anyone whose tastes might run in the scat and/or autovomit directions) are the various snippets of performers which could make entertaining and informative viewing for anyone young enough to have not already seen them in various other "rockumentaries" (a shitty term which is well in order for the work in question).

Anyone who tries to set down a "history" has to take (what we journalists call) "an angle" on the series of occurrences that constitute whatever event is being reported. Generally, the historian has some kind of axe to grind or some thesis to prove or disprove; a historian who is not upfront about this is generally hiding behind the notion of their possession of a single "objective" history and is either disingenuous or a sloppy dumbass willing to recycle hoary cliches out of laziness. Most "rock histories," at least thus far, have been made by the latter; this most recent abomination would certainly seem to be a product of such cretins.

The standard history of "early rock 'n' roll" is Rhythm and Blues, Elvis, other performers from the Sun Records stable, Elvis goes into the Army, rock and roll dies while the likes of Fabian dominate

the airwaves, the Beach Boys come out of the So Cal scene but don't really make that much difference until the Beatles come to America and save rock 'n' roll, British Invasion, American reaction, then everybody grows beards and get mature as rock 'n' roll becomes rock and the world becomes a better place with the release of Sgt. Pooper Scooper's Super-Duper Art Club Band (which is where most of these "historians" seems to think that things get interesting, which shows that they don't know shit about rock 'n' roll anyway). And dang me if this stupid piece of metavileness doesn't conform to that party line in all essential aspects but gets even fuckin' dumber!

Allow me to point out some erroneous aspects of this puerile and oversimplified thesis; the Northwest scene in the U.S. was alive and well long before the intrusion of the Beatles (who pretty much gave up playing rock 'n' roll when they booted Pete Best anyway). The Kingsmen, the Wailers, and many more were not formed as a reaction to the "British Invasion," as my Uncle Lee (who was there; a primary source, historical buffs!) confirms. Of course, the nights he spent wallowing in rock 'n' roll are not contained in the canon of "rock history," so they might as well not have existed, right?

And how about LINK FUCKIN' WRAY (I know, for the hundredth time). Can't bring him up, since it complicates matters that rock and roll wasn't dead when Private Melvis Pelvis was eating bratwurst and banana sandwiches. In fact, there were tons of pre-surf rock instrumental bands in the U.S. playing all over the place; many of them even squeezed a record out to prove that they existed, but since no single one of them was in and of themselves "important" (hit record making stars), they might as well not have existed, right?

No, much more important was the decision to put strings on the Drifters' "There Goes My Baby," which this false and stupid documentary spent an interminable amount of time on (complete with awful "recreated" footage, a frequently recurring and ESPECIALLY odious aspect of the thoroughly distasteful proceedings). Hey, I though this was supposed to be about rock 'n' roll! Why make a big deal out of something which is antithetical to rock 'n' roll?

Well, I have the answer and I'm going to share it with you (not for exactly nothing have startling disclosures been promised to you). Out of what I presume is laziness and stupidity (as opposed having a direct interest in helping to prop up the hegemony; as an aside which I'm going to allow myself since I've been so uncharacteristically undigressive thus far, isn't it kind of amusing how many people feel that they have to add their little bit of support to the Powers That Be and the Way Things Are in their crappy little fanzine or whatever, when neither the P.T.B. nor the W.T.A. is in any imminent danger of falling [the old "I'm leaning against this building to hold it up" trick, eh McGuillicuddy?] - not that all the carping about "sell out" bands et. c. is necessarily productive, but isn't it kind of rib-tickling to see so many people defending MegaCulture Conglomerate Corp. as though they really needed the help? Well, it's funny to me in a sick sort of way), out of laziness and stupidity I say, they work from the very unchallenging and well-worn thesis that those things which have resulted in the most popular aspects of current mass culture are the most aesthetically important (they are, of course, important, but a more developed critical intelligence is necessary to dispassionately trace the details of mass culture phenomena into something interesting); in other words, "This is how things have come to be the Way Things Are and isn't that great?"

Well fuck that! I want better and I hate you (to [probably] misquote Nietzsche, "I love the great haters for they are arrows of longing to a distant shore," amen!) and your half-baked documentary.

On a lighter note, there is something rather enlightening about seeing the historical process in action. As each of you wee bairns gets older, you'll quite likely encounter more and more "official versions" of events, musical "scenes," and whatnot, and marvel at how certain half-truths and complete untruths become accepted. It has ever been thus, and not just the many jerks who hoped punk rock would go away and had to eventually climb aboard the bandwagon and learn what band names to bandy about so that they could pretend that they were "with it" the whole time (Holy lameass version of Machiavellian intrigue with so little at stake). When you start to feel overwhelmed by the level of B.S. bandied about in the course of the historical process, just remember that you are acquiring valuable wisdom such as can only be gained by experience (wisdom that must be used for good and not for evil!).

As for me, I take great satisfaction in the fact that nobody has been able to piece together a satisfactory comprehensive "history" of rock 'n' roll, since the obvious inference to be made is that it can't yet be done because it's still alive and vital. You don't need Gene Vincent (or Guitar Wolf) in the Rock 'N' Roll Hall of Fame, because museums are for dead things and rock 'n' roll is still an object "becoming" rather than "being" (tip 'o the hat to Oswald Spengler again).

And so, in summation, I would like to suggest that the makers of the PBS rockumentary as well as the boneheads behind the R & R Hall of Shame fuck off and die. Thank you.

I was supposed to have this in last month, but I was extremely busy with work and preparing to go back to Oklahoma for a few days. Times like that I wish there were more hours in a day, but if that was the case the work day would be longer than the regular eight hours. Oklahoma was cool. It's where I grew up, and I'm glad I came from there. Coming from a place like that, a place where there is very little punk rock, you won't take things for granted, unlike areas where the scene is huge. I had a great time in Tulsa hanging out and seeing BROTHER INFERIOR practice, and listening to rough mixes of the new N.O.T.A. material for their upcoming CD release on Unclean, courtesy of Jeff Klein. It rages, 'nuff said!! I also went and checked out the site where the federal building was blown up. The building is gone now, fenced off and guarded by the Federal Marshalls. But the surrounding buildings are still standing, and the damage is amazing. The pictures from the newspaper and television do not even begin to emphasize the level of destruction the bomb did. The fence surrounding the plot of land where the Federal Building once stood is decorated with letters, clothes, children's' toys and photographs to pay respects to the people who lost their lives in the explosion. It was pretty moving, and words can do it no justice. It's something you'd have to see for yourself to understand. A lot has changed in that state since I left, so much so that it feels like I never lived there. All the faces I used to see, friends and acquaintances, are gone, and almost all the places where I used to hang out are gone. The place where I saw BLACK FLAG, The Bowery, is still standing, still closed down. It's weird. Ending this long lead-in on a positive note, one thing I really enjoyed about Oklahoma was being able to turn on the radio and not hearing Green Day and Offspring, although Pearl Jam was in

heavy rotation, alongside shit like Boston and Bad Company. When you get right down to it, that music is all the same anyway. Without further ado, let's 'discuss' some records by bands you probably will never hear played with Boston or Bad Company...

ADVENTURES IN MORALITY "Monolith" EP - Heavily influenced by the San Diego sound, just less noisy. Four songs in all, with "And What Of I?" being the best cut. A so-so record. (Vapor Records, 165 Tracey Rd., Lake Mary, FL 32746). BLEED "Bully Complex" LP - Oh man, this record is great! It all begins with soundbites from "Carrie" then over to "The Incredible Hulk" TV show, and from there it launches into some intense hardcore that can crunch and swing at the same time, with hideous dual vocals battling it out over the tops of the instruments. Eight songs in all, and they keep the intensity flowing through out. (Soundtrack Of Protest, 8 E. Chestnut St., Bordentown, NJ 08505-2024). THE CROWNHATE RUIN/KARATE split single - Only one song from both bands. THE CROWNHATE RUIN remind me of recent FUGAZI, except with a looser sound and less drive. This song was okay, but there's something missing to give this that extra push that could send this over the edge. KARATE check in with "Cherry Coke", which is pretty good. It builds up, then relaxes when the vocals come in, then builds up again, so on and so forth. Really good material, even if part of the lyrics could be used in a Coke commercial; "You know I can't take a joke, wash it down with cherry coke, cool sweet surprise that makes my mouth all dry..." But still, this comes recommended. (Art Monk Construction, PO Box 1105, State College, PA 16804). ELEMENTS OF NEED "Scale" EP - Noisy, yet quiet. All three songs start off with broody instrumentation then kicks into noisy crunchy madness, but I keep getting the impression that this band isn't living up to their potential on this record. Don't ask me why I think this. There's a lot going on in each song to create level to each songs which makes for an interesting listen, but still, there's something missing. Good, but not great. (Fountainhead Records, 2865 S. Eagle Rd. Box 392, Newton, PA 18940). ENDEAVOR "... Of Equality" EP - This will certainly appeal to fans of the DOWNCAST/STRUGGLE/UNDERTOW style of music. This stuff is solid, and intense crunchy modern hardcore with a little metal riffing here and there, anguished vocals wrench out words about Native American genocide, capitalism, prochoice (the lyrics are for choice, so don't write 'em any nasty letters yet!). Good stuff indeed, with the second side being the best. (Happy Days Records Inc., PO Box 4315, Highland Park, NJ 08904-4315). FADEAWAY "Endless" CD - What's with bands intent on making weak hardrock music trying to pass it off as hardcore these days? Six songs of guitar rock that adds up to third rate metal minus the heaviness, like what a good majority of 'SXE' bands sound like. The opening song has already lasted for two minutes before the singing starts, and I"m wondering why, because these guys aren't that good of musicians, then when the vocals finally do come in, I'm left thing why bother either way. (Conquer The World, PO Box 40282, Redford, MI 48240). GEEZER LAKE "Hearts Wont Try This" CD - Very original sounding music that's not easily categorized, reminding me of DOG FACED HERMANS, mainly for the trumpet, a little bit of the 'Gravity sound' thrown in, and a big nod to SLINT. Dark atmospheric music that has a quiet brooding tone. Really exceptional stuff, the kind of thing you listen to at night when everyone is asleep and you're left awake plotting your future. (Detox, PO Box 5655, Greensboro, NC 27435). HOVERCRAFT "Zero Zero Zero One" EP - I don't believe I've ever heard anything like this before, which is great. This immediately grabbed hold of my attention, the music creates dark auditory landscapes with a sense of spaciness, without going off into HAWKWIND territory. The overall effect is calm, but broody. Great instrumental music that is nothing like what you may be used to listening to. I hope to hear more in the future. (Repellent Records, 4742 42nd Ave. SW #616, Seattle, WA 98116). JUNCTION "A Collection Of Mishaps" CD - This release is hands down with out a doubt my pick of this month's column. This disc is a collection of all their singles and songs from various compilation. Essential stuff for anyone familiar with this band, or a great introduction for those who never heard them before. Strong female vocals set to a back drop of layered instrumentation; each instrument sounds like it's doing their own thing, backing the other up, but still able to stand on it;' own. I don't know if any of that made sense, so we'll just say it's complex without being too complex. Highly recommended. (Art Monk Construction, PO Box 1105, State College, PA 16804). KEROSENE 454 "Situation At Hand" LP - The thing I respect most about this band is that they have their own style, and it always sounds like they're working on progressing that sound even further. This record is pretty good, mostly mid-tempo, with a full sound, a lot of instrumental parts as opposed to singing, still good though. This is the sound of hard work, and it comes through well in this recording, which leads me to believe that the next record will be even better. (Art Monk Construction, PO Box 1105, State College, PA 16804). MIND OVER MATTER "Automanipulation" LP - The cover art is great. But as for the music... (Wreck Age Records, 451 West Broadway 2N, New York, NY 10012). REACH OUT "Wall Street" EP - I guess this may be the final record we'll ever see from this short lived Bay Area band. A lot of people gave these guys a bunch of shit for being 'too emotional', and while I didn't always go for their approach, they seemed sincere about the whole thing, and I like the way they played regardless. This record shows a more 'developed' structured sound, a departure from the full blast attack I remember from live shows, and a little more polished than what was on their split with HONEYWELL. Imagine if HEROIN were to retain their speediness while adding tempo changes and instrumental breaks, and you'll have something like REACH OUT. (The Great American Steak Religion, 5 Arlington Ave., Ottawa, ONT., Canada K2P 1C1)

SLOWSIDEDOW "Engulf" EP - A rough mix between FUGAZI and recent San Diego bands, rhythmic music with noise and a bite, backed up with shredded vocal chords. The pace is steady with a few short bursts of speed, creating a cool atmosphere. The kind of record you listen to when you're in the space between unwinding and getting ready to back out again. This is really good music that shouldn't be missed. The graphics that accompany this record are excellent and worth the price of admission alone. (Red Alert Works, PO Box 82865, Portland, OR 97202). SPLIT LIP "Fates Got A Driver" CD - This is a case of one of those bands that people say are a hardcore band, but what I hear is a spineless rock band that could be lumped in with shit like Pearl Jam, Soul Asylum, and other ilk that you will soon see on VH1. When I think of hardcore music, I think of fast angry music, basically punk rock sped up with less flash, stuff your parents wouldn't like, music that Spin or Rolling Stone wouldn't dare touch. I wouldn't subject a music from a band like SPLIT LIP on my worst enemy. That would be cruel and unusual punishment. (Doghouse Records). VITA PUP "Dragon Fly/Floxin" single - This is really good stuff, real dynamic with a good flow and good mix that displays the instruments well. If you're looking for comparisons, I'd have to say early GIRLS AGAINST BOYS, only this is better. Excellent. Only two songs, and I'm out at the record stores looking for more. (Full City Blend, PO Box 166, Stuyvesant Station, NY, NY 10009). YOUNG PIONEERS "First Virginia Volunteers" CD - This band is made up of members from BORN AGAINST, AVAIL, and UNIVERSAL ORDER OF ARMAGEDDON, but this sounds nothing like any of those three bands. That's not a

bad thing, but this venture into a different musical direction falls flat. Musically, this could be considered college rock, very uninspired, while lyrically this great, the whiny vocals make it hard to listen. (Vermiform Records, PO Box 12065, Richmond, VA 23241). V/A "All The President's Men" LP - The thing with compilations is the material and bands are usually hit and miss, and lately most comp are pretty shitty, but this one isn't so bad, it's not astounding or anything, but the majority of material is hot. ASSFACTOR 4 start things off with another mandatory song, "Closed Caption For The Blind", with BORN AGAINST and HEROIN influences apparent, this song shows the band adding more depth with times changes and in the mix you can hear the bass and drums working against the guitars creating more layers to their sound. MAXIMILLION COLBY pick up and run with "Pretty Fix" which is a thrashy, yet contained number that moves like waves in a storm, with short melodic breaks allowing you to catch your breath before the next assault comes along. This is my first time hearing these guys and I'm mighty impressed. JULIA slow things down a bit with a predominately mid tempo song that has short speedy bursts, but not so much speed that it would lose it's rhythm. While this song started off sounding somewhat decent, the length made it drag on much longer than necessary. FINGERPRINT, from France, come in with "Liberation", which is a punchy song, and as always from these guys, great! Crunchy music, with calm breaks, some harsh vocals that rip and shred it's way across the music. Lyrics are in French, so I have no idea what it is they're saying. Excellent stuff. POLICY OF 3 is a band I never cared much for, I always thought they played too long and the lyrics and presentation were a bit too melodramatic. This song is no exception. Long and drawn out, and the talking bit is a little too much to take serious. HOOVER was one band I could never understand why so many people liked them. Very uninspired rock, with an almost sedated tone. Really boring. Watch, as I lift the stylus...ACME offer the most powerful song on this compilation. Full on hardcore thrash with a lethal rhythm that comes across with the feeling that the world is about to explode. Ugly vocals that strip metal with abrasive guitars to come in and do the clean up work. Amazing stuff, as always. ORDINATION OF AARON are okay at best. This song sounds hollow, mid-tempo, and while there are parts that really work well, the over all effect falls short. SHOTMAKER starts off quiet with a slow build up that releases into a punchy, although reserved at the same time, number, "Pilot", asking where does one get their information from. HOSE GOT CABLE is a band I've been reading about in various zines from the East Coast, and judging from this song, these guys are definitely worth all of the positive ink that's been spilled about them. They have that 'Gravity sound', but with a fresher edge. Good stuff that's over before you know it. (Old Glory Records, PO Box 1814, Brattleboro, VT 05302)

That's all for this month. If you play music like what's covered in this column, do not hesitate to send it in for review. Until then...

Actually, it's "Cretins From Germany" - Dusseldorf to be precise - at the time of writing. A fitting sub-heading would be "Diary Of A Mad Woman"! Let me explain...

It all started late September when London's finest punk band, THE STAINS, invited me to join them for their three week tour of Germany, Belgium and Holland, playing alongside BRIAN BARNES, (UK SUBS guitarist) other pet project SLUTCH and local luminaries from Dusseldorf, B. BANG CIDER (4 girls from Germany plus my fellow Englander on drums, VOM - formerly of DR. & THE MEDICS infamy!). How could I refuse? I forged a doctors sick note for my crap day job and literally with my knapsack on my back, I set to go a-wandering into the unknown with the 4 guys from THE STAINS - all of us plus guitars and cymbals crammed into Sticksman Gary Baldy's car! Then the madness began, in an ever downward spiral....!

First night of the tour was Aachen, that much I remember - some weird fucker of an art gallery - come-gig-venue from hell! All 3 bands played a blinding set, but sultry sex kittens B. BANG wowed the hungry Alsatians on heat- much as happened all tour to be honest! The local Germans were always really good to us- we were farmed out to various strangers homes each night and apart from a few disasters, we managed to keep the Union Jack flying with pride! (Ok - to confess a mere few of them... ALBERT AWFUL of THE STAINS was so drunk the first night, he pissed in the corner of this guy's front room we'd crashed in! I was so rat-arsed one night, I fell asleep in a broom cupboard of a gay bar in Dusseldorf we went to after a gig bash! Two of B-BANGS roadies/driver/friends went so off the rails on separate occasions they had to abandon the tour for reasons of others safety! VOM received a wasp sting and had a bad reaction - some German quack told him he couldn't drum for 6 days! Fuck it - he did- only to nearly blind himself a few days later by drunkenly stubbing out his own fag in his eye! I feel down more flights of stairs than I care to remember - my entire body is covered in more bruises than NANCY SPUNGEN (R.I.P.) and COURTNEY LOVE (yawn) combined! Anyway - I think you get the picture - 3 bands and 1 mad journo go wild in Europe - a real "Comedy of Errors" tour as far as personal disasters go, but fucking brilliant as far as the bands sets went down!).

I know we played Hemer, Krefeld, Solingen, Koln, Koblenz, Dusseldorf, Luttich (in Belgium - the night we let off the fire extinguishers according to my notes !?) Dortmund, Hagen, Nijmwegen (Holland) and Oberhausen - but it's all a hazy blur of German beer and local "shorts" called Kleiner Feigling ("Little Coward"—vodka and figs, believe it or not!) Plus I "did" Amsterdam for 3 days in between gigs—and boy, I really mean "DID"!!!

SLUTCH blew me away—BRIAN is a real showman and earns 11 out of 10 for entertainment value! B. BANG's lead vox woman, MONIQUE, is by far the greatest female punk singer of all time in my books—a real-life female LEMMY but in tune and minus the 50 fags a day! (she's a real punk heroine in Germany—has gusted on DIE TOTEN HOSEN's records too!) THE STAINS succeeded in making more 'fans' than Hitler had followers—an amazing invasion of the fatherland. The final gig saw THE STAINS take the stage totally bollock naked during B BANG's set for an encore that included SLUTCH and any other bastard who could crawl up there—of the SUBS' "Warhead," GARY GLITTER's "I Love You Love Me Love," and heaven knows what else!

So what happened to me? I've totally flipped out, basically! Having rung home to learn I'd got the sack from work, I thought—"fuck it," I may as well stay in Germany for a while! THE STAINS drove home into the sunset, leaving me with a bag of rotting dirty clothes, no money, and an addled brain in Germany! I've been sleeping on various punks' floors for weeks here in Dusseldorf and being made to feel so at home, it brings a tear to the old eye! The local punk scene here is one of the best I've experienced—a real "family atmosphere" like in the good old days in London! Dusseldorf and surrounds is home to some of the greatest bands in Germany, not the least the now overly successful " DIE TOTEN HOSEN"—but in my mind, THE PUBLIC TOYS with their self made brand of raucous punk anthems are the Greatest!

COLUMNS ED

I've discovered on of the most decently run punk record shops in the Universe here in Dusseldorf too—TEXAS ROSE, run by HOLGER and RALPH, 2 guys who really believe in punk and our movement. They specialize in second-hand and new punk, oi and hardcore, with the best selection of vinyl from England, the States and worldwide I've seen in eons, plus excellent ranges of fanzines (*MRR* included of course!) and t-shirts from bands, too. The best thing of all, is that they have bands come and play outside the shop in good weather, as well as "meeting sessions" / sort of "autograph" paradise! They've hosted the UK SUBS, VIBRATORS, CHELSEA, NIKKI SUDDEN, RED ALERT, PUBLIC TOYS, THE DICKIES and the ex-SCREECHING WEASEL mob—THE RIVERDALES, to name but a handful. All bands had left "thank you" messages and posters in the shop, and secured everlasting friendships with HOLGER and RALPH. I've been spending many pleasant hours just hanging out in there, meeting local punks and drinking beer of course.

The shop is always looking to take in new records from bands—the first day I met the guys, HOLGER was real excited 'cos he'd just got in THE CASUALTIES latest record from NYC as well as THE GLORY STRUMMERS from London!

Anyone coming to Germany, make a bee-line for this place—or anyone with their records / fanzines / demos etc—check this out: TEXAS ROSE, Flurstrasse 41, 40235, Dusseldorf, Germany. Telephone: 0211-674815 or fax: 0211-686594, because I swear you'll be in for a treat. The guys help promote gigs too—and I was lucky to be here for a fucking shit hot bash, with THE MALL LADS from England, and DIE LOKALMATADORE (Dusseldorf), plus THE CHEEKS (from Solinger). This was one hell of a night—Dusseldorf sure knows how to throw a great time for visiting bands, let me tell you! (I spoke to THE MALL LADS after the show and they all agreed Germany is a great place to play. However, when I asked for one quote from them to print, all I got was "JOHNNY MARD sucks cock." Oh well!?)

Of course Germany has been celebrating 5 years of unification, but there were mass demonstrations here in Dusseldorf against the idiot politicians who try to fool everyone by saying "You've never had it so good."

Anyhow—you can tell how much I've "lost it" I've even been to see the local footie cup match with a gang of 20 odd punks and skins—Fortuna Dusseldorf versus some other fucker of a town I can't begin to spell or repeat—and luckily, "we" won 3-1! (I mean, like I haven't been near an English football match for a dog's age—too much trouble—but this was absolutely the best atmosphere ever! God help me, I even joined in with the singing!!!)

So what next? I've no idea! I'm taking each day as it comes! I've just heard that THE STAINS have been invited back to Dusseldorf for 2 gigs in a few weeks time—so I may just hitch a lift back to good old Blighty with them eventually! Then again, I've been invited to "do" Frankfurt next...

My column heading may just have to be changed permanently after all? WHO KNOWS? WHO GIVES A FUCK? Where am I? Who am I? Can someone tell me, please, and lend a hand to gather up my dropped marbles? Love and punky kisses 'til next time—probably from the planet ZARG! —Bev Elliott XXX

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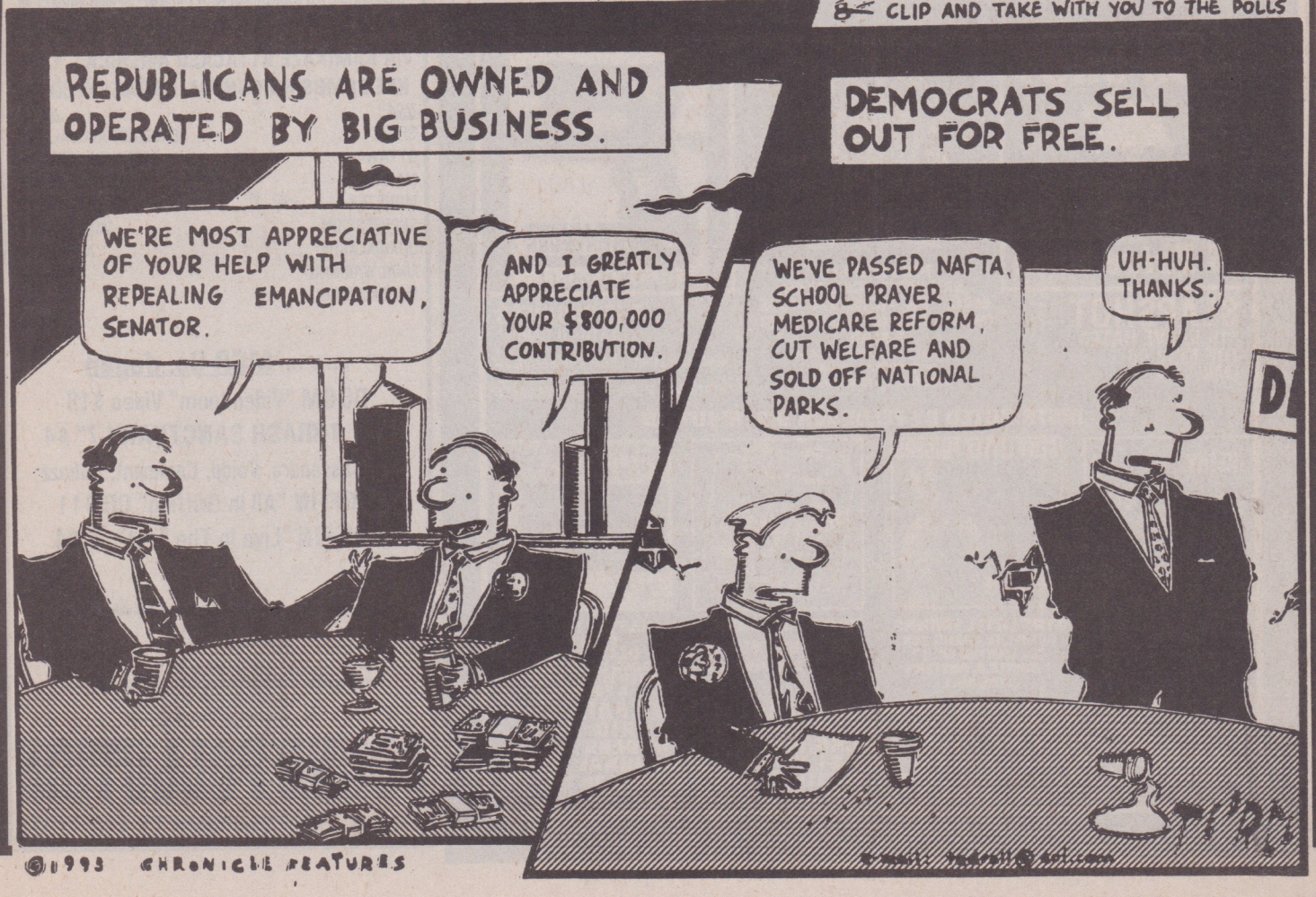

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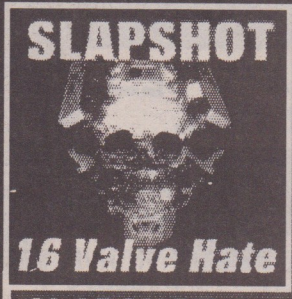

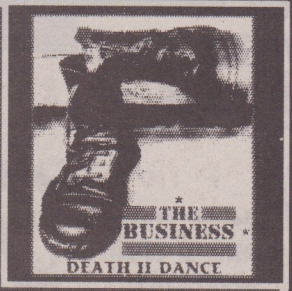

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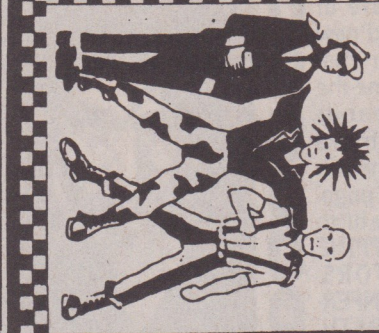

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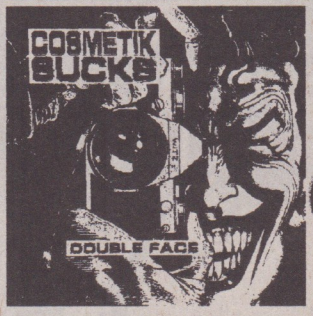

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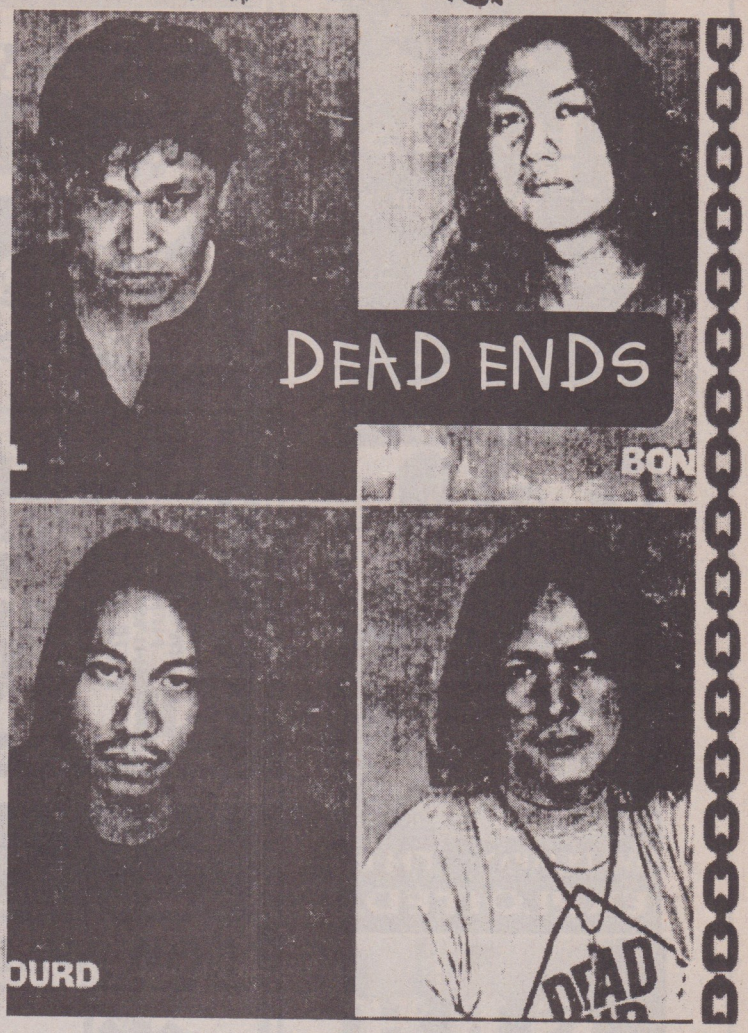
"Blame it all on Marcos"—at least, this is the attitude of the majority of Filipinos, whether the politically inclined, or just the plain hobos. In the 1960's there's only two nations racing for the top economic spot in the East Asian region: Japan and the Philippines. Now, the latter have been tagged as the basketcase of misery of South East Asia, and has long been labeled as the sick man of Asia. A crossroad of the east and the west, and having been under the tutelage of the norte americanos for 40 years, Filipinos became too dependent on the American culture, and the neo-colonialist mental perversion whacked us even long after we were given independence (1946). The search for the national identity is intense now.

We have our own fun with the English language, for the language was forced down to us since our first grade, plus add the rich ethno-sociopolitical scenario of being a third world country. Filipino youths enmeshed themselves to the Punk and Metal culture long before their counterparts in other Southeast Asian region even began listening to the Sex Pistols.

The start being in the early 80's, as yep, Marcos began to plunder the nation in an iron gripped autocratic dictatorship. Youths fanned out an escape, and underground presses, art groups, and underground music and literatos proliferated in the capital and other major cities of the 7000 island archipelago. The situation is rich for political anarchy being belted out in the lyrics sheet. Influenced mainly by the Sex Pistols, Clash, The Exploited, Buzzcocks and other wave of punk and new waves at that time, came the local bands belching tracks where one can slam and pogo. Hence the birth of **PHILIPPINE VIOLATORS, WUDS, INFERNAL WRATH, IOV, BANNED, DEATH THREAT, DISTORTED MINDS, FATAL DISGUISE, UDK, URBAN BANDITS, GEORGE IMBECILE & THE IDIOTS, DEAD ENDS** and **DISCAN**. Then came the underground recording studio under the tutelage of Tommy Tanchanco, which was christened **Twisted Red Cross (TRC)**, much akin to the claims of Herald X.



Marcos bowed out in 1986, and most forces in the underground struggle against the oppressive regime, surfaced (in the arts, non-governmental groups, and environmental coalitions). Almost all, except the music. Well there are some bands that were signed to the major labels like **THE DAWN, IDENTITY CRISIS, FIRE**, and **INTROVOYS**, but they mostly concentrated on the gothic European sublunar music popularized by The Cure, Wild Swans, Echo and the Bunnymen, U2, Mission UK and the Chameleons. These bands clustered in the capital – Manila, and the adjacent Quezon City. In the provinces, there also came the resurgence of similar bands belting out new wave and some punks (!). In Bacolod City, the molding **HIGHLANDERS, SYSTEM 100, COLLOIDAL MIXTURES, CASE OF THE MISSING BOTTLES, FORCE 80, THE HURT** and **KANDAY KWAN BAND**. Most of these young punkilitos are college students. The majority of other bands are silent for awhile.

Corazon Aquino, the lady president, came and went trying to fix the shattered economy, and society filled with mass graves, militarization, and gross human rights violation. She was followed by the present president – Fidel Ramos, who until now is battling the forces of internal and external struggles posed by the Left and the Right and the cigar chomping IMF-World Bank. 1992 came, and the seemingly smoldering embers of the

punk and thrash culture scene began to gather fire again. Metallica and Nirvana tunes are being aired on Campus radios and Filipinos (or Pinoys) being versatile, began recreating the lost image. Bands clustered and began forming like mushrdoms in most capital cities. **PHILIPPINE VIOLATORS** and **WUDS** continue to pulsate, as with the change of **DEAD ENDS** from Punk to Thrash. **ERASERHEADS, YANO, RIZAL UNDERGROUND, ALAMID, BONEHEAD, MUTINY, GNASH, BAD OMEN, DEAD SPERM, MORESETH, LOLA'S CURSE, BIOFEEDBACK,** and **THE YOUTH** frequented underground gigs for the local oriental and malayan youths who are just too damn fuckin' tired of the entire pop culture.

Not mentioning **SEPTIC TANK, THE NEXT, P.O.A., DEAR DINGO, HARD KULANGO,. GENERAL LUNA, MONGGOLOIDS, DEPTH CHARGER, HIV**, among others. Death Metal also had a boost. In the provinces like Bacolod City, **RUBEOLA** was formed by 3 male student nurses of La Salle University (Alota, Arsuento, Paber). Other bands followed suit like **VERTIGO, DEADHEADS, SIR, CRY IN JULY, AURA** and **STICKS AND STONES.** Groupies like Antisocials, Black Saturday and Kill Bon Jovi Movement, also frequented the concerts slammed by these groups. The angst infested line-up would often include songs by Slayer, Nirvana, and Metallica aside from their local dialect repertoire. There would be loads of slams, pogo, stage dives, headbang, onslaughts, fistfights and broken jaws and brawls in the mosh pit and those who often ignite the raucuos will be called a Bollock.

Also worth mentioning are these aspiring Pinoy bands: **MGA ANAK NG TUPA** (Sons Of Sheep), **WEEDD** (who are merely high school studes), **ANALGESIA** (of Pampanga), **BANGUNGOT NI JUAN** (Juan's Nightmare), **CHAINSAW ABORTION, DYING ACCENT, VIOLENT OFFENDER, POLITICAL DIRT, BATINGAW, FEET LIKE FINS, TAME THE TIKBALANG, KALAWANG** (Rust), **KNK** (Kabaong Ni Kamatayan—Coffin of Death), **FLOWERXEED, PROVOS, ALIPUSTA, SPEEDROLL, SWASTIKA, PUSAKAL, MUTINY, INQUISITION, CHAIN GANG, POPPY FIELDS, PRODIGAL SON, DETALITIA, ASIDIUM, LA BOYS, PEDRO'S CANNABIS, FLIPPER, SCUM, ALCOHOLICA, WAYWARD, BOREDOM, DELERIUM, MERE MERCY, AFTER IMAGE, REVELATION, D' JEKOLITES, VICIOUS, ABO NI TANING, SMEGMA, KORREKTS,** and (that's only in Manila) ... also 40 the band, **BTU, MEDUSA TACITURN, NOCTURNE MUZAK, RAW BELIEF, VOICE BY FAITH, X, 36 KM, COLOR IT RED, THE IRE BLACK SHEEP, BEYOND THE PALE** and **WHITE RIOT** ... in metro Cebu, and metro Bacolod (whew! that's a fuckin lot!)

In The capital, joints blossomed like **Club Dredd** in Timog Avenue, **Bistro RJ, Mayricks** in Espana, and **The Wall.** Record companies also began putting some bands on their roster as the popularity of these local bands dominated the college air waves. At least, this was the scene when I left home. Also worth mentioning is the valuable contribution of the ***Rock and Rhythm*** song magazine in the upliftment of the Pinoy underground mentality.

For the glory of Filipino underground culture!! Sa iba, mga putang ina nyo!!! Mga Gago!!! Rey "Raattz" Agudana

Right then, we'll get the worst over with shall we? POLITICS. Oh dear. We've got a 'deputy Prime Minister' now-how wonderful! He's called Michael Hestletine (or "Hesslestein" as the Fork Hunts call him) who the Tory media tell us is "left wing". Oh aye, like we believe you. A millionaire who hunts foxes and ruined the lives of thousands by closing all the mines (out of pure spite) and HE's 'left wing'?? Jeeesus.

Anyway, so what's in store for the poor in the Tories last year of power (if it IS their last year-I fucking hope so!)? Well they plan to make squatting a jailable offence, introduce Workfare and Bootcamps, and the minister who challenged for the Tory leadership has just advised poor single mothers to give their babies away (honest!)! And while idle rich director scum make millions to shove in tax-free offshore accounts (totally unhindered) all the Tory press hysteria is directed towards the unemployed and single mothers (who all drive round in Rolls Royces and drink champagne at the expense of the

taxpayer. Apparently.).

Those on the dole suffer most though. Firstly, HOUSING. Rogue landlords buy up knackered properties, do minimum repairs, and regardless of what state the slums are in, the Department of Social Security pay these small time gangsters rent money - no questions asked.

New "looking for work" rules mean they can stop your dole if you refuse to 'smarten yourself up' or 'get your hair cut' (why not go the whole hog and introduce Concentration Camps?), and soon, if you refuse ANY job they can stop your benefit... so if an unemployed Brain .Surgeon refuses to clean dog shit off the streets for 50p an hour,bang goes his dole money!! And just to make sure the "scroungers" have got the message, from next year the unemployed will be forced to WORK for their dole-sent out to pick up rubbish etc (ie the same job as a council worker on £5 an hour!). All designed to hound people into poverty wage jobs set up by corrupt employers.

The bastards will be invading Poland next.

Oh, but I forgot! Everything's suddenly fine again, because we've just had a CABINET RESHUFFLE!! What happens is each minister introduces as much extremist right-wing legislation as possible, then when the public REALLY get annoyed with him/her, John Major moves him/her into another job, creating the illusion that he/she were the problem, NOT Government policy! Crafty eh kids? So now, the slag who destroyed the NHS, Virginia Bottomley, is now Heritage Minister. You may think "Well what damage can she do in that post?". Er, well, plenty. Television is her new NHS, and she's set to install some 'good old Victorian Values' into it. Expect soap operas where even holding hands is "Oo-er.. a bit risky", countless sad game shows, bland sitcoms and (of course) "Songs of Praise". But not sex and violence, it simply doesn't happen in real life, does it?

Enough of politics, time to move on to PUNK ROCK! The GIG SCENE is poor... too many divisions, people will only go and see their own particular brand of punk (be it USA punk, real punk, right-on punk or whatever) and too many punks are living in the past, buying old releases by "hip n trendy" bands rather than supporting those who are around today. Listen, half of your early eighties heroes are probably 'wifebeater/escape to the disco once a week' types now, so why not live for today for a change?

Right then, BANDS. This is where it looks up.

We begin in Scotland with **EX CATHEDRA**, classic Stiff Little Fingers style tuneful punk, with a bit Rutsy reggae thrown in for good measure... a bit odd seeing as they use anarcho imagery and have a death metal bass player, but there y'go! I saw them at Edinburgh City of Punk Rock and the whole pub was going mental, including those on tables. Just like the old days... well better in fact. Great people too. They have 2 4 track EPs out so I guess if you send $5 each to Alex Aiken, 8 Allison St, Govanhill, Glasgow, then you too will be pogoing along.

Next it's off to Leeds, normally home of tuneless no-hopers, but not this time! Despite the band name, **DOG ON A ROPE** play classic Oi tinged punk with well thought out unpretentious lyrics. "Yob Culture" sums up Tory Society in 3 minutes of song, and is the best anthem I've heard in years... lyrics bellowing out "The more you take away the shorter the fuse, we've got nothing to fear when we've got nothing to lose". They also pay tribute to Ian Stuart... "We were coming for you but you beat us to it"! Their EP comes with great cover, patch and booklet so send $5 to Dog on a Rope Box HP 171, Leeds LS6 IXX.

Hands up who remembers Nottingham nutters the Sic Boy Federation? Well from the same area (it must be something in the water!) come an equally crazed bunch of psychos **THE FORK HUNTS**. Dressed in clowns make up, dog collars with 6 inch nails protruding and police hats they sing over the top songs about killing Tories, indulge in a bit of treason and tell sarcastic tales of Nottingham's Old Bill ("I'm a policeman, and the Government pay me to KICK YOUR FUCKING BRAINS OUT!"). They have a 24 track obscenity out on Helen Of Oi records (soon to be rereleased on Walzwerk Recs on CD) but are (I'm reliably informed) best caught live, where audience members can expect flying chairs, pint glasses and singer Alan indulging in the biggest acts of self-mutilation since GG Allin (at a gig in Chesterfield, he 'pawed' his foot like a bull, then charged at someone's stomach, breaking his nose... and still finished the gig!). They have top quality t-shirts available so send IRC for info/details to Alan Allsop, 34 Barnes Cres, Sutton in Ashfield, Notts NG17 5BL.

Out of the ashes of Shelleys Children come **CUCKOOLAND**, girl-fronted pop-punk with (at times) great tunes. Their problem is that they don't seem to know whether they want to be an indie band or a punk band. Their LP (on Damaged Goods) is a mixture of wimpy gothy crap, and great singalong folky punk with nifty guitar work, such as the old Shelley's number "Across the Border" and classic newie "I Don't Know Why". Their forthcoming single though, is a fucking stormer - tight as fuck, fast, powerful with brilliant tunes I hope they take my advice and stick with this type of stuff.

SHORT & CURLIES, Norwich's finest punk/Oi-sters now have an LP out, "Bitter and Twisted" on Germany's Knockout Records. Great songs, but odd production. Still a good buy though, and nice to see an Oi band speaking out against the nazis. They also have t-shirts, so send IRC for details to Short & Curlies, PO Box 69, Norwich, Norfolk NR2 2RU. (Wonder who chose the box number!!)

SLANDER are still pounding away their Exploited's "Massacre" type beat in their native Hull, and getting better and better all the time, but being so out of the way have easily avoided record company interest.

SPITHEAD from Birmingham play good ska-punk with great lyrics and have an EP out-send $5 to John, 18 Addison Rd, Birmingham, B14 7EW. This is also the address for ***Gusset*** fanzine which is excellent,so enclose a couple of dollars for that while you're at it.

Other bits in short... **THE OPPRESSED**'s "Anti Fascist Oi!" EP was such a success, Part 2 is planned of it. **JUMPIN LAND MINES** play good 77 edged punk from Wigan. **THE EXPLOITED** have a new LP out soon-rumour has it that it cost £30,000 to record (silly or what?). A mate interviewed Steve Ignorant (now of Schwartzeneggar) at the Edinburgh Punkfest and was slightly taken aback to hear him say "I've got a mate who's got a Rolls Royce, but he's worked hard for it..." (How the mighty have fallen, eh?). Some ex-Toxic Ephex members are in a new band called **DIATRIBE** and still do the old classics along with new ones including one on the Criminal Justice Bill.

EDINBURGH-EUROPEAN CITY OF PUNK was a great success, with hundreds of punks from all over the world meeting each other with no trouble whatsoever. 2 gigs per night for a week, most of them full to the brim, some with 200 locked outside, creating a display of unity and great atmosphere that we previously thought would be impossible these days. Roll on next year, when the event is set to be repeated. On a more negative note,Karl of **Words Of Warning Records** (now manager of Dub War) has left behind a trail of people who'd like to have a few 'Words of Warning' of their own with him. I got rippedoff for a t-shirt, Greame (***Beermat*** zine/distribution) got stung for £55 ($100 !!) and bands less pleased at him include Terminus, Bugeyed, One by One and Oi Polloi, and various people who DID manage to get their goods had to wait 3 months for them.

Elsewhere it's the AUTHORITIES that are the problem. I know of at least 2 people who've had GG Allin videos stolen ("seized" they call it) by Customs, but the funniest tale of late concerns Stuart of ***Control*** zine. He operates a phoney Box No. and gets lots of mail from Eastern Europe,s o the 'powers that be' ordered his mail to be opened, and the postie to question him! Essex-the last outpost of the KGB ha ha!!

Right then, that just about wraps it up. I haven't mentioned FANZINES, because there have been so many good ones lately, singling a few out would be unfair. Most are reviewed in my zine anyway and it (***HAGL*** issue 26) will cost you $2 (postpaid and it includes interviews with **FORK HUNTS**, **OPPRESSED**, **SPITHEAD**, **EX CATHEDRA** and **OXYMORON**, plus all the usual stuff. Or you can just send a IRC (or $1) for my big record list, or write me a long interesting, letter!

Trev, 57 Briardene, Burnopfield, Newcastle Upon Tyne, NE16 6LJ, England.

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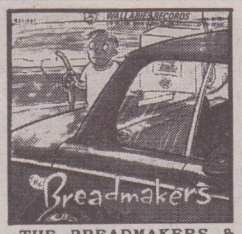

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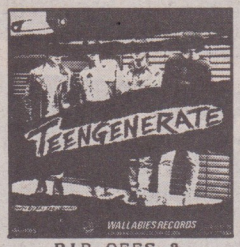

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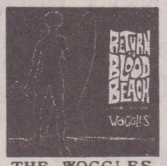

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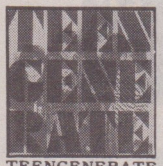

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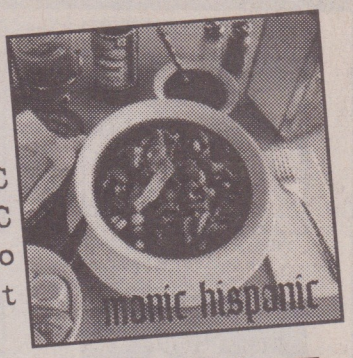

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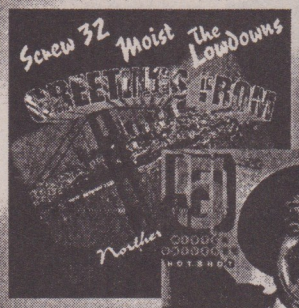

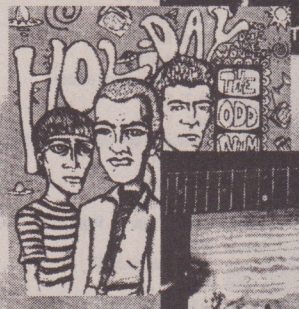

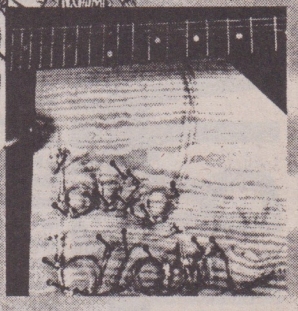

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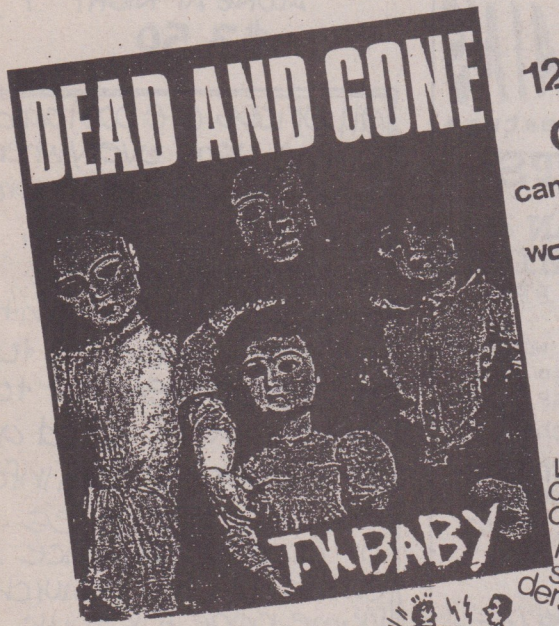

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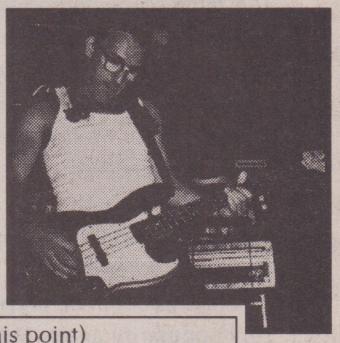


Alright it's a Saturday morning and I have to get over to the Swinghouse (local practice space in downtown LA) where I am supposed to get an interview together. The Padded Cell are an Whittier punk rock band who have been kicking it around the LA scene for nearly 4 years. They have played with many old school as well as many new school bands in the time that they have been around. Johny Rebel self-describe the band as 'Antisocial music aggressively against society. An outlook on the world while being illegally intoxicated. Music for the Fucked up.' I see them as an old school style punk rock band that adds a definite 90's feel to the band. They add sound effects (babies screaming, bottles breaking, police sirens etc.) while the band plays, adding a whole new dimension to their live performance.

By the time I get their these four smelly fucked up guys (Johny Rebel- Guitar/Lead vocals, Dave Abel- Bass, Back-up vocals, Lou Vie- Drums, Back-up vocals, Mike Zenni- Noise) are finished practicing and they are all sitting around eating Jumbo Jacks from the Jack in the Box located right up the street on Cahuenga and Hollywood. The interview got off a little bit later than expected because these four guys were bitching for a half hour about who payed how much for the 3 hours that they practiced at Swinghouse. As usual Dave was wrong and Johny Rebel ended pocketing a few more bucks than the other guys.

MRR: As I understand you guys used to be called Johnny Rebel and the Padded Cell. Why'd you change the name?

Johnny: That's a lie it was never called that.

Lou: It's a fallacy!

Johny: No, it was changed because fuckin clubs were to stupid to put the full name in the paper.. They would just put the first part and that just wasn't cutting it. So we dropped the 'Johny Rebel and the' and just called ourselves the Padded Cell.

Lou: And then Johny had to throw out his ego. (The whole band laughs at this point)

Dave: Johny changed the name because he didn't want to be the only one paying for practice. (More band laughter)

MRR: So who are the original members?

Johny: Me and Lou, but this line-up has been around long enough to be called original members.

Dave: Yea, I can tell you, me and Mike would have never gone for the original name of the band.

Johny: Then Dave and Mike came along.

MRR: How did you hook up with them?

Mike: I've known Johny all my life, we go way back.

Johny: As far as Dave, I met him

through Elvis of Terror Train and we asked him to join the band and he was totally into it. We were skeptical about his long hair until he put it in braids.

MRR: Due to the rise in the popularity of punk rock, what do you see as the current state of the underground LA punk scene and where do you guys fit into it?

Dave: I don't think there's any type of real underground scene going on in LA right now. I mean, we play with bands like Snap-Her, Living End and 86 Demons and those are our friends that we play with. I don't consider that to be underground.

Lou: I think it's just a big excuse.....

Johny: Well, I've been apart of the punk rock scene, in it's many different fazes, since 1983. I have to admit that it's really cool to be playing in a band now as punk gathers popularity again. We're not really concerned with the actual direction that punk is going. I mean, we just wanna have a blast, get fucked up and play our tunes. Punk has abled us not to grow up. If we can say something, make some people think, and shit, and still have a good time, we'll keep on doing this for a long while.

MRR: I've seen you guys play around a shit load of times, describe yourself to someone who may be unfamiliar to the Padded Cell?

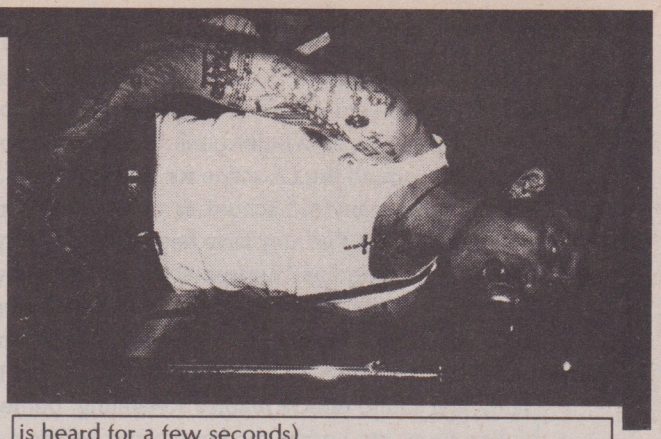
Dave: (satirically) We play punk music.

Johny: Dave, Oh Dave!..... If you're lookin' for the perfect old school punk band or a band that fits in the MTV punk rock mold, we ain't it. We're just the Padded Cell. Besides, people shouldn't be so worried about punk rock being commercialized or whether or not it stays in nostalgia. As long as there's fucked up shit in the world, and kids screaming out their growing pains, punk will be around in one way or another. You can't silence the anger of the youth. Then again, maybe I don't know what I'm talking about.

MRR: So what is this that I heard that you guys played in a porno. What's the story with that?

Lou: Dave, do you wanna answer this one?

(At this point someone opens the practice space door and the deafening noise of Blister



is heard for a few seconds)

Mike: Tell 'em how it happened:

Dave: My boss at the porno company that I work for said that he needed a 'Death Rock' band for a porno that he was working on, and I said the Padded Cell....Death Rock.....Uh, sure! So we just lip synced two of our older songs and got paid pretty damn great.

Lou: But there wasn't any fucking or anything going on when we were there.

Johny: But they were changing and there was tits everywhere.

Lou: Yeah, because there was no dressing room. It was pretty fuckin cool.

Johny: I have to admit I did wank in the sink.

Dave: I thought I was the only one who had a boner the whole time.

Johny: It was pretty cool we got paid a grand to look at a bunch of titty and lip sync like a bunch of morons.

Dave: The name of the video is 'The Girl with the Heart Shaped Tatoo' out on.....

MRR: Beeeeep.

Dave: If you wanna see us play with a bunch of fuckin going on, rent it.

Lou: We're in the part of the video that everyone fast forwards through. (Band bust out in uncontrollable laughter)

MRR: So did you meet any cool porn stars or was it an amateur video?

Dave: Celeste and Nina Harley and alot of guys with big dicks.

Lou: Yeah, we met Spontaneous Ecstasy, as well.

MRR: Since you've been around for over 4 years, you've had a chance to play with a lot of really cool bands like the UK Subs, Youth Brigade, TSOL etc. Any majorly memorable shows?

Johny: The Flipside RAFR record release party was a good show. All of our buddies were there the Living End, Snap-Her, the Humpers. And we told the crowd that they were filming for a video and everyone just started slamming out of control before we even started the song. That was a fuckin party!!

Lou: /the show in New York was My favorite show. I was surprised that some people had heard about us out there. I want to play there again.

Johny: Another cool show we did was the time we played a benefit show with the Vandals and Youth

Brigade. A shit load of punk slamming, tearing the place apart. They knocked the PA tower over, tearing out the ceiling. Their were a bunch of people that couldn't even get in so they started to riot. The cops came in in their riot gear and broke up the gig and Youth Brigade didn't get to play.

Lou: Yeah, that night was fuckin crazy!

Johny: The club closed for good that night, but at least we raised $2,700 bucks for Pediatric Aids Foundation.

MRR: How did you come around to adding Mike (man behind the sound effects) into the band?

(Mike puts down the Playboy that he has been attentive to up until his name is mentioned and decides to listen)

Johny: The reason we added Mike is because I decided I can't play guitar worth a fuck, and I just want to do rhythm. I didn't want to do any cheesy solos.

Dave: So we have him do different sound effects where their would be a lead guitar.

Lou: He also pisses the crowd off by yelling obscenities and throwing things at them.

MRR: Yeah like when you played at Bob's Frolic the other night, he threw Marshmallows at the audience.

Dave: Yeah 86 Demons were bitching at us all night for that because the marshmallow's kept sticking on the bottom of Marc's) shoes.

MRR: So how did Flipside hear about you guys?

Lou: We were playing a show and Martin from Flipside came up to us and said "Hey man that 'Every Fuckin Time' song is fuckin great and I want to put it on this comp. that I'm working on."

Johny: The only problem was that he wanted to use that song and we didn't have it recorded. I kept trying to convince him to use a different song that we had recorded, but he wanted that one...

Lou: Yeah, we had a deadline to get it done in three days and and get everything to Martin by Thursday. So we went in the very next night and cranked it out.

Dave: Yeah and we didn't even realize that it was Halloween night either, we just had to get in and get it done.

Johny: We were all pretty messed that night.

MRR: So what else do you guys have out besides this Flipside comp.

Dave: We also have a song coming out on n Noise Records comp. called 'the Fall and Rise'.

Lou: Well we have shit loads of demo's that we made over the years. 'Five to a Room' and 'For Anger or For Pain' were the first two after we were called the Padded Cell.

MRR: Did you sell them locally or when you were on tour?

Johny: Naah, we gave 'em away to everybody.

Lou: The only people we sold them to, were industry. We used to take ads out in different fanzines said demo- free to all fans. And people would write in and we'd send it to 'em. But if industry would ask us for one we'd charge 'em 4 bucks. We didn't sell that many (Band snickers).

Dave: $3.00 if it had Johnny's autograph on it.

Johny: Yeah, all those demos are long out of print now, but we do have a single out now on Dead Beat Records called 'That Punk Next Door', that you must check out.

MRR: Yeah I think I saw a poster for that thing over in Green Hell.

Lou: Yeah the 7" came out lookin and sounding really fuckin cool. we're really proud of it.

Dave: Yeah, Tom from Dead Beat came up to us one night after we got done playing at Hells Gate and asked us if we wanted to do a single. We thought he was a flake at first because you never whose for real in Holywood.Lou: He was fuckin wasted that night so we were just being nice to him. (Band laughter)

Dave: And then he called us up the next day and it just happened.

Lou: Yeah, it happened real quick it was cool.

MRR: What's in store for the future?

Johny: We're planning another west coast tour. In September we want to go up to Frisco, or as they might say San Francisco, then come back to LA and go down to San Diego and then play in Tijuana. Tom is gonna help us with the mini-tour. We're grateful for his help. Oh yeah, then we're gonna go to Vegas and play at my friends club called Juke Box Productions. We're talking to a really cool punk band called 'Plain' right now to see if they want to come out with us. It should be a fuckin blast.

MRR: Any Final Statements?

Johny: Hi, my name is Johny, I have blue hair, my Penis is 7 and 3/4" long, I'm an Aries, and I love to body surf.

Lou: My name is Lou, I play drums, and my penis is slightly larger than Johny's.

Dave: Yeah, they sword fight.

Mike: Hey, How long is this thing going to last?

Johny: Fuck Off, we're just getting started!

Contact the Padded Cell c/o: Dead Beat Record, PO Box 283, Los Angeles, CA 90078, (213) 962-3065.

Food, Alcohol, Chemicals and Rock N' Roll, The Pleasure Fuckers are a "United Nations of punk" band from Madrid, Spain. The line up is Kike Turmix (voice-Spain), Norah (guitar-U.S.), Mike (guitar-U.S.), Barnaby (bass-U.K.) and Sharky (drums-U.S.). We interviewed Kike who will introduce you to their "simple needs" world. By Denise & Raul Mira, reprinted from their Chatterbox zine (send $2 US, more overseas for a copy to: 5331 Virginia Ave Rm 1-4, Hollywood, CA 90029).

MRR: Let's start by getting a little history. How did you all meet and when did the band start?

K: I met Mike and Norah drinkin' in bars around Madrid around '88. one time they saw me singing one song ("The Crusher") with an old Madrid garage-punk band, Los Macana. After the show they told me they were putting together a band and after I listened to their demo I told them "I'm the singer". That's the day that The Pleasure Fuckers were born.

MRR: How does it feel being in a Madrid based band and being the only native Spaniard in a band with three Americans and one Brit?

K: Well, I don't think that different nationalities need to be a problem in a band. We all like to eat, drink and punk rock. We have similar tastes and common interests.

MRR: Why do you sing in English instead of Spanish?

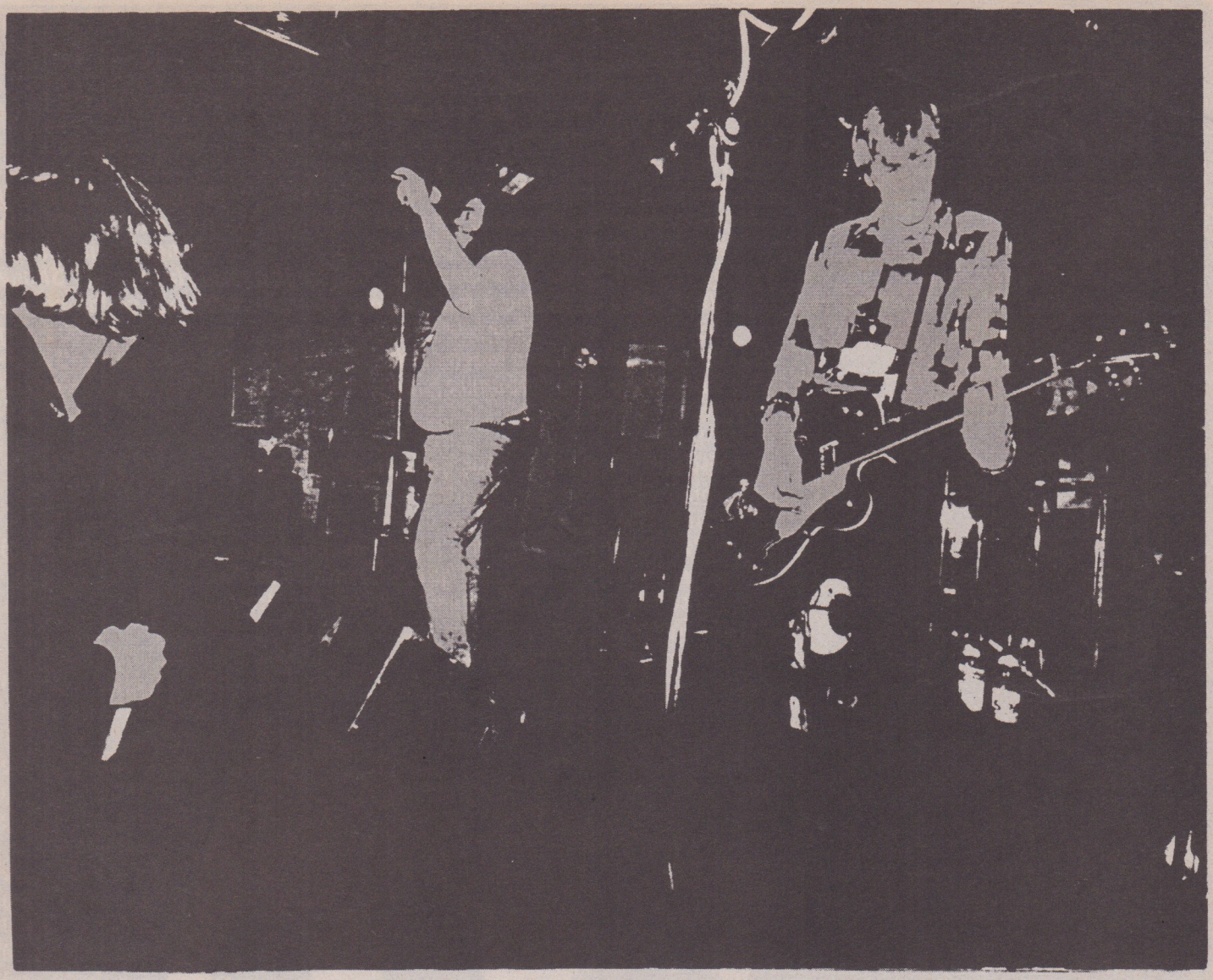
K: English is the r n' r language. It's easier for us to write in English, and even for me it's easier than in Spanish. Because of the meter of a rock n' roll song, the English language fits right. Every brand of music was invented for one language in particular. If you don't believe me, try to sing Flamenco in English! That's one reason, and the other one is that for the kind of music we play and for the underground world that we live in, it wouldn't be any help or open any doors for us to sing in Spanish.

MRR: What kind of people follow you?

K: Punk rockers; garage fans; some hardcore fans and any r n' r fan - people that like to drink and have a good time. You could say an authentic bunch of Fuckers!

MRR: Tell us about the scene in spain and Malasana (a part of Madrid with a lot of bars, music and great nightlife).

K: The independent scene has grown a lot. All the Malasana bands have a great R n' R culture, at least one member will have a good record collection. If we are talking about punk rock, there are very good bands in Spain today like Cerebros Exprimidos, Nuevo Catecismo Catolico, Sr. No, Smellie Fingers, Los Perros, Vancouvers, Wipe Out Skaters, and the kings of European garage, Dr. Ex-



plosion.
MRR: How often do you play? How many European tours have you done, and what bands have you played with?
K: We play in Spain a lot. I can say that we play almost every weekend. We've done two European tours and two tours all over France. We've played with The Lyres, The Raunch Hands, The Nomads, A-10, Supersuckers, The Damned, Poison Idea, A-Bones, Devil Dogs, Mano Negra and almost every punk rock band in the Spanish scene and with many German and French bands. We never shared a bill with The Cosmic Psychos or Jeff Dahl but we're very good friends. One time Jeff was touring Europe and he went to see us and we invited him onstage and we did Vox Pop's "Just Like Your Mom" and The Stooges "1970". Another time when we played in Paris Chris Wilson (ex-Flamin' Groovies) joined us in a version of "Slow Death". I couldn't believe it, man I was so thrilled! You know, the Groovies are heroes to me.
MRR: You have a new album out in Spain...
K: Yeah, it is called Ripped To The Tits. We recorded it here in Madrid. We got Ian Burgess to produce us. We chose him because of his work with Poison Idea and The Didjits and to get a different sound than our old producer, and the result is totally satisfactory. Favorite songs? All! Anecdotes? A lot, especially the hard times that we gave to the drug dealers during the recording. Another one is what happened to Ian, our producer. When we finished the recording of the album we had a party in the studio, and afterwards we went drinkin' around the bars in Malasana and the next morning he was so plastered that somebody stole all his money and his passport at the airport! Poor man!
MRR: I know that Ripped To The Tits is out on the Madrid label Roto. Is it coming out in other countries too?
K: By now Ripped is coming out in France, Argentina, and Sympathy is releasing it in the States. We also have a couple of singles coming out on European and American labels. We're going out on a European tour in the spring and there is a possibility of playing in America, maybe in the summer or fall. Hopefully we'll play over there in '95.
MRR: I know that people can write to the band care of The Legion Of The Fuckers. Tell us about TLOTF.
K: We created the Legion to organize all the letters that people sent to us to get records, t-shirts, and to be in touch with all the fuckers out there. We have our Fuckzine (newsletter/fanzine) called Simple Needs. So, if anybody wants to drop us a line, it's The Legion Of The Fuckers c/o Magarita Gaffaro, c/Molino De Viento, No. 5 B int, 28004 Madrid, Spain.

Necessity may well be the mother of invention, but it also can bring forth demons... of the mind. Such is the case with this interview, as it relied not only on the varying English skills of Supersnazz (which all rated higher than my Japanese absence of skill, since as a typical game-show watching ugly American my Japanese is limited to what I get out of comic books 'manga' -see?).

In accepting this veritable divine wind 'kamikaze' mission at the last minute (to be exact, just after they completed their last S.F. show and just before hitting the hay to fly to L.A. or Texas or some damn place) I faced, in addition to this barrier, the additional obstacles that the lack of a tape recorder necessitated note-taking and that everyone concerned was exhausted, much like a starved and travel wearied wave-man 'ronin'. Some of the following, therefore, is factual and some "kind of like a dream, but more like a fantasy... yep, yep Vanilla Ice, introduction to "Life Is a Fantasy" from the "Extremely Live" album).

If this "interview for an imaginary Western" is at times insufficiently clear (or downright wrong), the fault is certainly mine and I will take it upon myself to perform a ritual act of suicide 'seppaku', or, as it is more vulgarly known, gut-slicing 'hari-kiri'.

After esconing ourselves in a quiet basement away from the various would-be groupies, hangers-on, rubbernecks and lollygaggers and borrowing a pen with which to take notes on my shirt cuffs, I proceeded to talk rock with singer Spike, bassist Tomoko, guitarist Kanako and drummer Hisayo.

Supersnazz interviewed by Michael "Jodan Friggin' Sensei" Lucas (with free bonus mini-Have Nots interview).

MRR: That was quite some show.

All: Thank you.

Spike: We like American audiences very much.

MRR: So where did you get that fur skirt?

Spike: Teddy bear fur.

All: (laughter)

MRR: (Silent bewilderment) [It was not until the next day that my addled brain processed the bear references and connected them with the fact that, at a happy hour session at the Tonga Room hosted by that drinking and spending Nick Charles of "the scene," Shane "Moneybags" White, I had worn a pair of (costume, so lay off me PETA) bear ears (that had been in my coat pocket since purchasing them on a lark a few weeks before) when I was introduced to Supersnazz, i.e., the self-same band who are herein interviewed. You are from Tokyo, correct?

All: Yes.

MRR: And how long have you been together?

Spike: Five years.

Tomoko: We paid our dues.

MRR: (continuing in this highly original vein of questioning) And how did you all meet and get the band started?

Spike: We met at a Muddy Frankenstein show.

MRR: How were they?

Tomoko: Very drunken, very funny, not very serious.

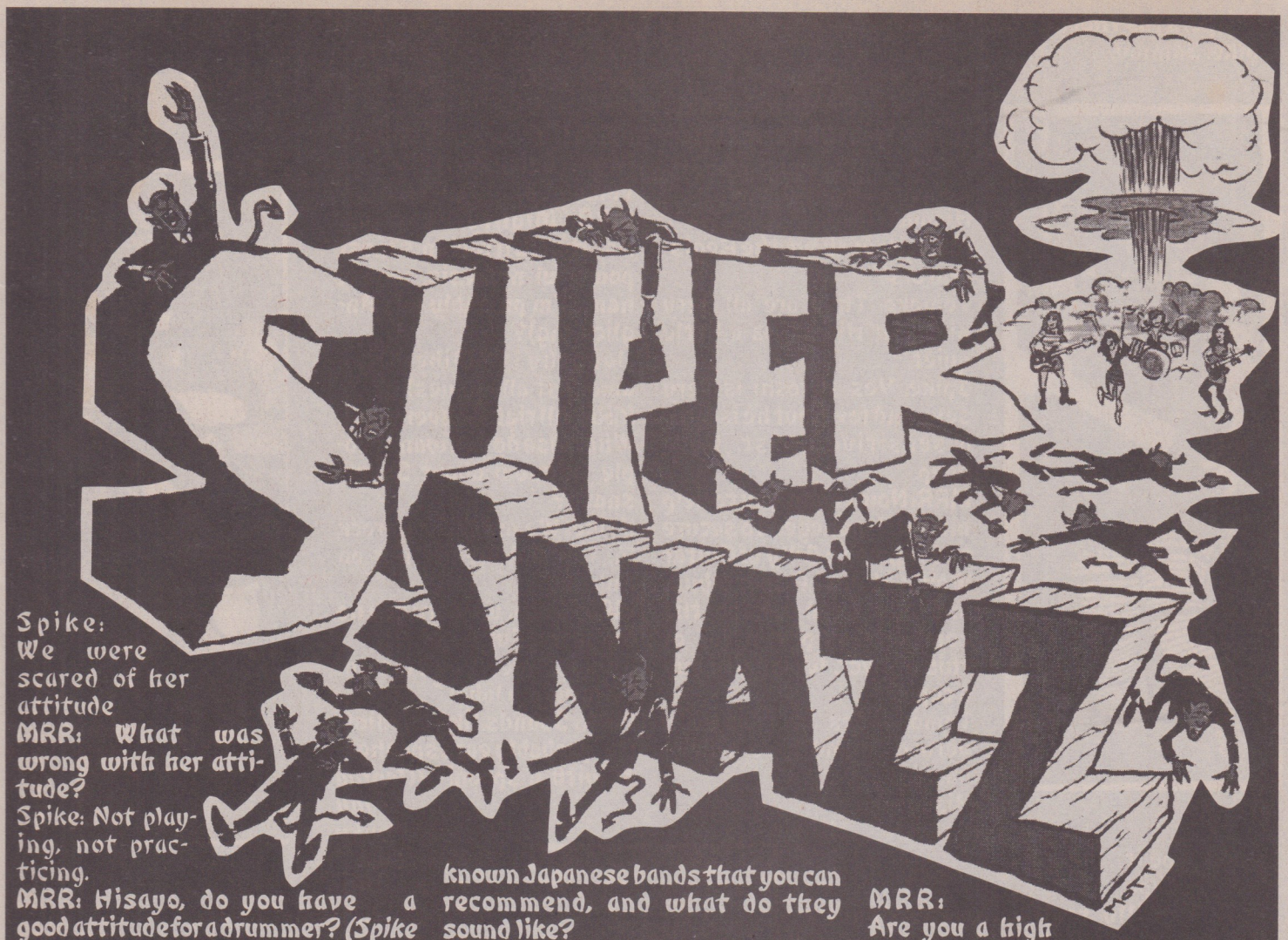
Spike: Like if Diesel Queens were Japanese.

Kanako: We thought if they could do it, we could do it.

Tomoko: We learned by ourselves. I already had a bass and our drummer already played drums.

Spike: Our first drummer, Skinny Minnie, was fired.

MRR: Why? (much conferring among the band before Spike collates the various opinions)



Spike: We were scared of her attitude

MRR: What was wrong with her attitude?

Spike: Not playing, not practicing.

MRR: Hisayo, do you have a good attitude for a drummer? *(Spike clarifies the question for her)*

Hisayo: Maybe.

Tomoko: Yes.

MRR: Kanako, why did you get stuck having to carry a guitar and amp while Spike gets to just breeze into a club and be the big star?

Kanako: She was smarter, I guess.

MRR: Spike?

Spike: I didn't really think at the time. Maybe just luck. I don't know, maybe smarter.

MRR: You really should have Rockambeaued for it. With whom did you play your first show?

Kanako: "Back From the Grave" concert with the 5678's and Jackie and the Cedrics.

(Note: it's common for shows in Japan to be given names indicating the general nature of the bands playing, such as "Rat Fink Papa Oo Mow Mow Night" or "Big Demo Jamboree"... presumably a combination of the "Desperate Dallas Demos" and "Big 'D Jamboree" comp titles.)

MRR: What are some new and unknown Japanese bands that you can recommend, and what do they sound like?

All: *(I was scribbling to furiously to note who said what):* "Samantha's Favorite," power pop like the Nerves. "Seagull Screaming Kiss Her, Kill Her," like Bikini Kill, riot grrrrls. "Have Nots"...

(At this point we are interrupted and Supersnazz excuse themselves to go upstairs to conduct some business, leaving me alone with one of their entourage, who I will designate "Have Not-San... since I unfortunately forgot his name.)

MRR: Are you in a band?

Have Not-San: Yes, the Have Nots.

MRR: Okay, let's say you're being interviewed by MRR. What do you want people to know about the Have Nots?

Have Not-San: We are the Japanese Ramones.

MRR: So far, so good. What's your best song?

Have Not-San: Our best song is "Fun Summer."

MRR: Are your songs very political?

Have Not-San: No.

MRR: Are you a high school graduate?

Have Not-San: Yes.

MRR: And how did the Have Nots get started?

Have Not-San: First we make sound, then we learn to make songs.

MRR: And how long have you been making sound?

Have Not-San: Six months.

MRR: Out of sight! What's your favorite Tora-San movie?

Have Not-San: All. All Tora-San movies.

(Reenter Supersnazz, stage right)

MRR: Thank you. We look forward to hearing more from the Have Nots. Was that your first American interview?

Have Not-San: Yes, thank you. *(another MRR 'scoop'?*

MRR: All right ladies, back to the dirt on the Tokyo "scene"...

(all grow pensive in anticipation and assent as to their readiness for further questioning)

MRR: Who is the sexiest member of Teengenerate? *(all confer in rapid*

whispers [as though I could understand anyway!)
Spike: Sammy.

MRR: You all agree?
Kanako: Girls go crazy! (note clever Dictators reference)
Tomoko: Hands down!
Hisayo: Yes.
MRR: How about the Registrators?
Tomoko: They are all very nice, but Hiroshi is a little quiet.
Spike: Yes, Hiroshi is very sexy and foxy, but he is such a sensitive artist. Very deep.
MRR: Now I want you to help me out. I managed to secure the rights to Billy of Guitar Wolf's three LP solo album and I just need to know the commercial potential of this project. Would you buy a copy?
Tomoko: Yes, because he is very nice and a very good bassist.
Hisayo: Yes.
Spike: I would tape it.
Kanako: Tape.
MRR: Is Billy really a professional Pachinko player? I heard a rumor that he's actually a salaryman?
Spike: Billy is a lonesome gambler.
MRR: Great! I think that's the title for his solo album unless I go with "Forget 'Pop Goes the Weasel' cuz I ran over them punks like a Mac truck diesel" *(borrowed from Vanilla Ice's "Ice Man Party" on the "Mind Blowin'" album).* Now what are your favorite movies?
Tomoko: "Hotel New Hampshire."
MRR: "Hotel New Friggin' Hampshire"?!? Why?
Tomoko: Sweet little bear!
(Everyone but me laughs heartily)
Spike: "Barfly."
Hisayo: "Easy Rider."
Kanako: "Night of the Living Dead."
MRR: In the interest of cultural enrichment for myself and MRR readers, how about your favorite Japanese movies?
Hisayo: "Lupin the 3rd."
Spike: "Tampopo."
Kanako: "Doraemon" ("Robot Hit").
Tomoko: "Tsuribaka Nisshi" ("Two Crazy Fishermen").
MRR: Who would win in a no holds barred battle, Godjira (Godzilla) or Zatoichi (the blind swordsman)?
Spike (after much deliberation, as though she suspects a trick question): Godjira, of course!
MRR: What about Godjira vs. Ultraman?
Kanako: Ultraman.
MRR: Ultraman vs. Mighty Atom (Astro Boy)?
Tomoko: Mighty Atom!
MRR: Mighty Atom vs. Barutan (Ultraman's most powerful nemesis, whose name I'm probably mis Anglicizing)?
(lengthy deliberation amongst all ensues)
MRR: All right, never mind. What else do you want people to know about Supersnazz?
Spike: We are playing rock 'n' roll and we are not on Sub Pop.
MRR: Okay, why are you no longer on Sub Pop?
Spike: Bruce Pavitt said, "Get off my label."
MRR: Sounds like an idiot! He "probably eats spaghetti with a spoon!" *(Vanilla Ice, "Play That Funky Music" from the "To the Extreme" album)*
Kanako: I don't know. He looks like ZZ Top.
MRR: Well, I'll bet he was never involved in anything as good as the Moving Sidewalks' "Every Night A New Surprise." Anyway, that Sub Pop album was produced in a kind of glossy non rock 'n' roll manner.
Spike: Yes, Fink of Teengenerate is producing our second LP, "Do the Kitten," on Wallabies records.
MRR: And you had a seven inch a few years ago and a CD that you were selling tonight?
Spike (everyone else has fallen asleep by this point): Yes, the three song seven inch on Lucky records was recorded where we recorded the Sub Pop album. We recorded two other songs at the same time. The mini CD that we are selling at shows is those five songs.
MRR: So by "mini CD" you mean a CD of standard mass but extra short duration?
Spike: Yes.
MRR: Anything else?
Spike: Yes, we would like to go to sleep.

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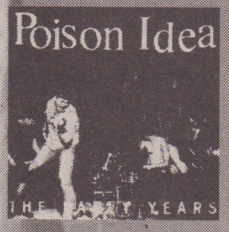

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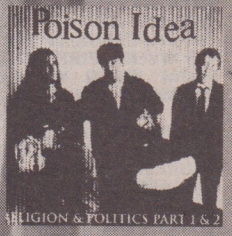

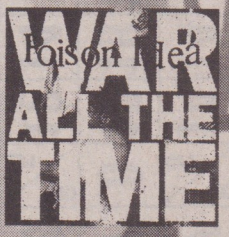

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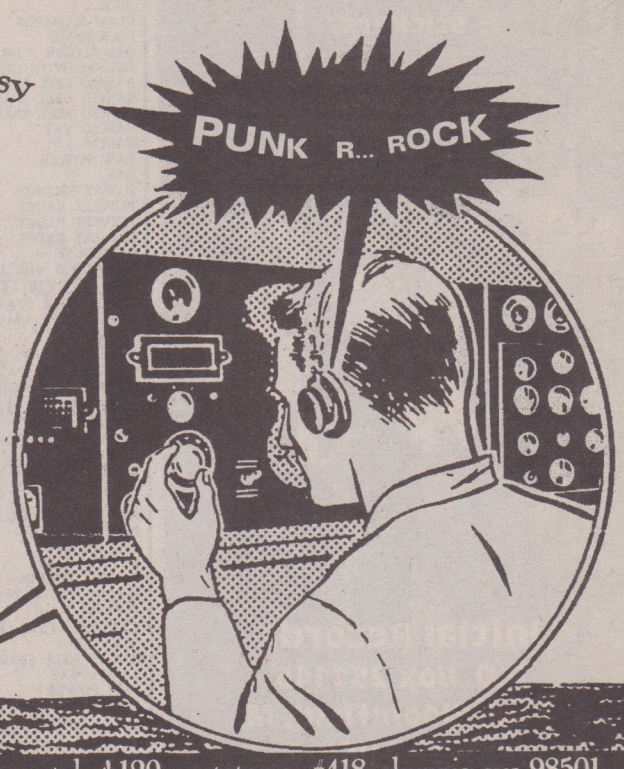

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Yep, thassa right, Honest Rev. Norb here to relay the shameful news that K Records of Olympia, WA ordered 40 copies of the boffo, selling-faster-than-we-can-keep-the-goddamn-thing-in-stock MEATMEN/BORIS THE SPRINKLER 6-song split EP from one of our intrepid distributors – only to quickly RETURN said slabs to sender over problems with the Meatmen power ballad "Shut Up And Suck." I know, I know, when you buy MEATMEN or BORIS products, you expect to get the second coming of the SMITHS, what can I say! What really boils my onion is that NO ONE has returned any of these freakin' things because of the BORIS tune "Do The Mimi." I mean, is this my lot in life? To be a shorter, less handsome, and less offensive version of Tesco? Bah. Olympia ain't had much to offer in the way of world culture since Pabst bought the Oly brewery anyway. In any event, *get it right next time, K:* My eternal complaint is that there's not enough PUSSY in the punk scene, NOT that there's not enough PUSSIES. Thank you.

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Discordance Axis is N.J.'s leading experimental grind band They have released several EPs in Japan and the US as well as an LP on Devour. And, oh yeah, they did a 100% DIY tour of Japan in January 1995. This is an interview with Jon Chang/vocals. Interview by Yasuhiro Koketsu.

MRR: So what can you tell us about your LP?

Jon: We recorded "Ulterior" over a period of 3 months (August-October '95). We still play about half of those songs live.

MRR: The guitar sound was very...

Jon: ...different, yeah I know. Rob wanted to try something different on that record with the sound of his guitar. I'm not too sure if I like it or not, but Rob and Dave are pretty satisfied by it.

MRR: So who does what these days?

J: After numerous line-up changes we've always managed to somehow record and do stuff with the same 3 people. Me singing, Rob Marton playing guitar and Dave Witte playing drums.

MRR: You dropped a lot of the slow parts from your EPs. Why?

J: D.A. is more interested in just playing fast as opposed to breaking into heavy parts all the time in our grind stuff. We're more into old Napalm Death and Repulsion stuff than say Celtic Frost. Some of the new stuff is way more varied though.

MRR: New stuff?

J: We're in the process of writing a new 12" called "Damage Style". It's the most experimental thing we've done. Shows a lot about our backgrounds. Rest assured though that the next LP will be straight through blast. We just need a little break.

MRR: Can you talk about the lyrics a little?

J: What about them?

MRR: Why are they so... abstract? Is it intentional?

J: I don't really find them that abstract myself but I guess most people do. A lot of my lyrics start out as nonsense that sounds cool together. Pages of just descriptions and words. They get put together in a way that makes sense to me later. However, I would like to include translations to our records in foreign countries.

MRR: Do you think you are a message band.

J: No.

MRR: Then why bother to detail "social" things in your words.

J: The lyrics are, recently, mostly about the control and distribution of information. Especially stuff involving the "information highway" aka the Web or Net. This stuff affects me directly because I work with this sort of junk all the time. If we wanted to get a message out to people we'd do something like U2 where you do in fact inform a large number of people about certain problems by your media exposure and whatnot.

MRR: Do you like U2?

J: Not particularly, but they're a good example of a corporate band that makes some sort of impact on a large number of people because of their mass appeal. I also don't particularly agree with how they get that message out, but whatever, they have to live with themselves.

MRR: How do you feel about punk rock?

J: I think some of the opinions of certain bands have shaped the way I think, but to be honest the only heartfelt lyrics I have ever really read were by Lee Dorrian during his time with Napalm Death. The lyrics on "Enslavement..." and "Mentally Murdered" really had an effect on me. I also kind of don't care for a lot of the repetitious use of war victims by every punk band in the universe to say war is bad. I think most people who are going to be buying the god damn thing already grasp that anyway. It's kind of like empty misery brokering that really does not say anything specific about whatever war. I think that sort of statement had its moment in history but it has passed.

MRR: What about the sterile coverage of the Gulf War?

J: Even though the footage was predominantly distance shots of shit getting blown to bits there were definitely some pretty ugly things I've seen. Civilian bomb victims in military targeted-only surgical strikes, the "highway to hell" I think it was called, etc...

MRR: But don't you think the distribution of that footage was pretty low profile as opposed to the other stuff?

J: Definitely, because there was less of it, but I didn't really look into this and I saw it on the generic 7 o'clock news like everyone else in my house. It all comes down to information and how it is presented. You can slant anything in your direction by the proper editing.

MRR: OK, onto something lighter. How did that whole Japan thing come about?

J: We had done a few singles on HG Fact and we were considering breaking up. We had an LP coming out so we set up the whole thing through him. We had some unexpected problems with our drummer at the last minute and Rob Proctor of Assuck filled in for us, but things went pretty well considering all the shit that happened. Dave wasn't in the band at the time but he's back with us now, so...

MRR: What's the future for D.A.?

J: We have some splits coming out. One with Melt Banana on HG Fact and one on Slap a Ham with Plutocracy. After that a 12" and the next LP (called "Jouhou"—Japanese for information) out on Devor next year.

MRR: Any side stuff?

J: I just completed a book of art and Dave's band Human Remains have a CD out soon on Relapse.

Squirtgun

Squirtgun, Lookout! Record's super band from Indiana, is the kind of punk band you wanna take home to meet your mother. They have all the qualities you love (the tightest sound possible, fun stage moves and pure pop/punk energy) accompanied by all the qualities mom loves (good hygiene skills, college degrees and bright Colgate smiles). You can't watch these guys for more than a minute without catching their happiness disease. While watching them play, I noticed that almost everyone in the club had a huge grin on their face and the only ones who didn't were hiding it for fear of not looking cool. They are giddy, smiley, cutesy guys who, even though they would try to deny it , are surely cuddle-core.

I had the sheer joy of sharing breakfast with the four members of Squirtgun, Mass Giorgini (bass) , Flav Giorgini (guitar), Matt Hart (vocals), and Dan Lumley (drums), after their show. I shouldn't have been surprised at how entertaining and sparkling they appeared even though it was very early and they were about to embark on a long drive. As I sat grumbling over my first cup of coffee, these guys beamed from across the table with their sunshine smiles and sweet morning greetings while eating a complete and balanced breakfast.

Most of this interview covers the bands feelings and memories of Aldo Giorgini, father to half of the band and inspiration and hero to the other half. Aldo Giorgini passed away last year from brain cancer, having touched many people in the punk scene in positive, helpful and very honest ways. Aldo is said to have been a friend to all people and Squirtgun carries on that attitude of friendliness in a very admirable way. **The entire band beamed** in unison while sharing memories of Aldo. This interview is dedicated to the man that the band Squirtgun has made me wish I could have known: Aldo Giorgini. Heather Robinson.

MRR: Names, ages, instruments and degrees?

Mass: I am Massimiliano Giorgini and I am 27 years old. I play bass and do a little backing vocals live. I stay away from that when we record though. I have a bachelor's degree in psychology.

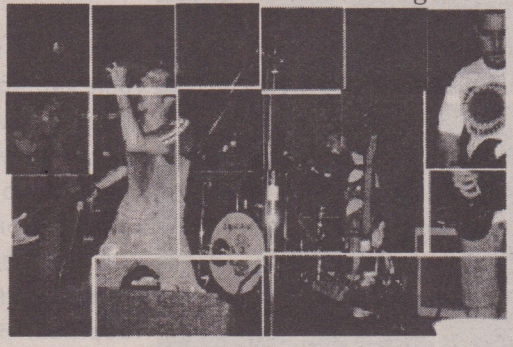
Matt: I am Matt Hart. 25 years old, sing, play rhythm guitar live but steer away from that in the studio as well. I flail around like a lunatic, but I smile all the while and I have a BS degree in philosophy.

Dan: I am Dan Lumley and I play the drums and I am 25 years old and I have one degree in fine arts. (This was spoken in a wonderful Sesame Street style dialect as The Count..)

Flav: My name is Flaviano and what do I do? I play guitar. I have a BS in genetics and a masters in molecular genetics and I am 25, too.

MRR: At what point did you know that you wanted to pursue the music thing and what were your first projects?

I think I knew when I was six.... Mass- Flav and *I started writing* our own songs when he was six and I was eight! We had a song called Walking to Idaho.



Flav: Please don't sing it, Mass! I remember being six and watching Elvis on television and getting the broom out to play air guitar. I thought I was Elvis, which is scary if you think about it.

Dan: My first musical project was in junior high school band. I took drum lessons before that. I guess my first real band, as far as rock goes, was with Mass and Flav in Rattail Grenadier.

Matt: I wrote my first song in the third grade. I don't remember it actually, but I do know that it was called Time Warp and in the chorus there was a break and we yelled TIME WARP! and ran around the room. We couldn't play any instruments so all the parts were done with our mouths. That was my first musical project. My first real musical project was with a band called Flight which was a progressive rock band that played our eighth grade dance. It was our only show. I was 14 and we covered Aldo Nova and Rush and Black Sabbath.

Flav: Now I remember! My first song was called I'm Gonna Make a Sandwich so it was food related. Dad had to help me because I couldn't think of a bridge for it. I played it on the piano.

Dan: I was in a cheesy band at the same time I was in Rattail Grenadier called the Bad Habits. We decided to play this mixer at my high school. We just formed to play for this contest and we were the only ones who entered and so we won. Otherwise we wouldn't have. We were really stupid looking and did "Smoking in the Boy's Room" and "Cat Scratch Fever".

Flav: I started playing guitar for real when **I was twelve and the** first stuff Mass and I did was punk. Do you remember the punk band on that episode of Chips? We based our first song "I Dig Pain" on the Chips band's "I Hate Pain". We had a second song called "I Eat Rats". For some reason we always did punk.

Matt: My first band that w as real was when I was fifteen and I sang. *It was called Dermatology Update. The first song I ever wrote was called "I Don't Know". It was really typical stupid teenage stuff. Flav- When we first met Matt he was in a band called the Plants. Dan-No relation to Robert. Flav: My favorite song they did at that time was "I Hate all Fuckin' People" (they all burst into a chorus of "I Hate all Fuckin' People with huge smiles on their faces)*

Mass- We were doing a song called "Life Sucks" and they were doing that song. That is

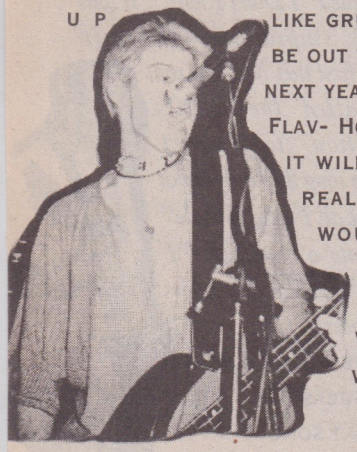
A HUGE CHANGE COMPARED TO WHAT WE DO NOW!

MRR: WHAT INFLUENCED THE CHANGE FROM "LIFE SUCKS" TO THE POSITIVE, HAPPY MATERIAL YOU DO NOW?

MASS: AS FAR AS MY OWN PERSONAL PERSPECTIVE, I HAVE FOUND IN MY OWN LIFE THAT WHEN I NEED TO GET SOMETHING DONE OR MAKE SOMETHING HAPPEN I HAVE TO BE MORE FRIENDLY. FOR EXAMPLE, IN LAFAYETTE IF THERE WAS A PLACE WERE PUNK BANDS WERE not allowed to play AND I WENT TO CITY COUNCIL OR TO THE PEOPLE RENTING THE BUILDINGS AND SAID "YOU ARE A PIECE OF CRAP AND YOU JUST WANNA FUCKIN' HOLD US KIDS DOWN AND NOT LET US HAVE ANY FUN AND YOU ARE ALL SQUARE AND CLOSE-minded conservative idiots", if I approached them that way, nothing would ever get done. No shows would happen, and they got mad and I got mad and nothing happened. If I went there and said " Well, this situation isn't good. We need to work together to do something about it" and tried to look at it in a positive way, you get a place to play and things happen for the better. Punk rock is about making a change and I think that is great, but this is the way to do it.

Flav- When we played in Utah a few weeks ago this kid was trying to be totally punk rock and smashed up the bathroom and now they can't have shows there anymore.

MRR: DO YOU GUYS HAVE ANY FEAR THAT THE POP/PUNK THING WILL END U P LIKE GRUNGE AND BE OUT THE DOOR NEXT YEAR?



FLAV- HOPEFULLY, IT WILL BE. NO, REALLY! THAT WOULD BE GREAT. MASS- WELL, IT WOULD BE KINDA COOL IF THERE WASN'T THE PRESSURE OF IT BEING SO POPULAR. IF IT WERE STILL JUST THE UNDERGROUND THING, BECAUSE IT HAS BEEN AROUND FOR SO LONG...EVEN THE RAMONES DID IT.

FLAV- WHO WANTS TO BE AS BIG AS GREEN DAY? IT WOULD BE ANNOYING.

MATT- IT WOULD BE SUPER ANNOYING!

FLAV: PEOPLE FOLLOWING YOU AROUND ALL THE TIME....I MEAN, IT IS FUN TO PLAY MUSIC, AND IF YOU CAN DO IT AS A HOBBY OR LIVE OFF OF IT THAT IS GREAT, TOO. BUT I DON'T HAVE ANY FEAR OF IT BLOWING OVER, BECAUSE IT WILL. IT WILL BLOW OVER IN THE NEXT SIX MONTHS.

MASS: WELL, AS FAR AS THE MAINSTREAM GOES. IT WILL ALWAYS HAVE IT'S NICHE IN THE PUNK ROCK UNDERGROUND SCENE.

MATT: IT WAS ALWAYS THERE, IT JUST DIDN'T HAVE A NAME. IT WAS JUST PUNK. JUST A PART OF PUNK.

MRR: DO YOU THINK THE WHOLE THING IS KINDA RETRO? AND DOES THAT BOTHER YOU?

MASS- I THINK THAT **the whole idea is retro, but that is kinda like saying is rock and roll retro? I mean, it doesn't matter so much because it is new bands doing it their own way. I mean, I don't think, for example, that we sound like the Buzzcocks, although you could say there are similarities in style. It is not like the Stray Cats coming back and doing rockabilly. It is a little newer** AND FRESHER THAN THAT.

MRR: I KNOW MASS AND FLAV'S FATHER WAS A WONDERFUL, COOL MAN AND HAD A HUGE IMPACT ON THE WAY THIS BAND THINKS AND WORKS TOGETHER AS A BAND. WHAT WAS HE LIKE AND HOW DID HE AFFECT YOU IN SUCH A HUGE WAY?

MASS- IT IS KIND OF STRANGE FOR ME STILL DOING THIS TOUR AND NOT HAVING HIM AROUND. EVEN BEFORE MATT WAS IN THE BAND, THE THREE OF US WERE IN A BAND CALLED RATTAIL GRENADIER AND WE DO ALL KINDS OF SHOWS WITH MATT'S BAND F.O.N. IN A SENSE SQUIRTGUN IS ALMOST A CONTINUATION OF THOSE BANDS EVEN THOUGH IT IS A WHOLE NEW THING. DAD WAS A BIG PART OF THOSE TWO BANDS PLAYING TOGETHER. HE WAS AT ALMOST ALL THE SHOWS WE DID TOGETHER. HE WOULD DRIVE THE ***van for Rattail Grenadier and when*** F.O.N WOULD COME TO TOWN HE WOULD MAKE SPAGHETTI DINNERS FOR ALL OF US AND LET US STAY AT THE HOUSE. FOR ME, A LOT OF TIMES I JUST LOOK BACK AT THAT AND PRETEND LIKE HE IS HERE. I THINK HE WOULD BE PROUD OF US TO BE OUT THERE AND BE BASICALLY GOOD KIDS, I GUESS. AS FAR AS HE WOULD LOOK AT IT, WE COULD BE THIRTY AND BE GOOD KIDS TO HIM.....OR FORTY.

FLAV- HE WAS JUST A GREAT GUY, REALLY. I ALWAYS THINK OF WHAT HE DID IN EVANSVILLE FOR US.

MATT- THIS IS BEAUTIFUL. RATTAIL GRENADIER AND F.O.N HAD PLAYED AT THIS PLACE IN EVANSVILLE CALLED STEVENSON'S STATION AND MR. GIORGINI WAS WITH US. AFTERWARDS IT WAS LATE AND WE WANTED TO GO TO A 24 HOUR PLACE AND EAT AND DRINK COFFEE. SO WE WENT TO THIS DENNY'S IN EVANSVILLE. THERE WERE A WHOLE BUNCH OF US, LIKE MAYBE TWELVE OR THIRTEEN PEOPLE BECAUSE SOME OF THE KIDS FROM THE SHOWS HAD COME, TOO. THEY TOOK US TO THE BACK, AWAY FROM EVERYBODY AND GAVE US A HUGE GIANT TABLE. A MANAGER AND A WAITRESS CAME OVER AND ACTED LIKE ASSHOLES FROM THE VERY START AND SAID 'ANYBODY THAT IS NOT GOING TO ORDER SOMETHING IS GOING TO HAVE TO LEAVE.' AND THEY WERE LOOKING AT US LIKE WE WERE TOTAL FREAKS. AT THIS POINT WE ARE PRETTY CLEAN CUT BUT THEN WE WERE A LOT MORE PUNK ROCK LOOKING. WE WERE YOUNGER. SOME OF THE KIDS WERE NOT GOING TO EAT. IN FACT, ONE OF THE GUYS WHO WASN'T WAS THE SINGER FOR MY BAND AND *THE MOST BIZARRE LOOKING ONE THERE. HE NEVER HAD ANY MONEY AND DIDN'T REALLY CARE ABOUT EATING ANYWAY, SO HE GOT UP TO LEAVE. MR. GIORGINI WAS LIKE 'WAIT A MINUTE' AND FREAKED OUT. HERE IS THIS MAN WHO HAS* THREE PHD'S AND WAS A COLLEGE PROFESSOR AT PURDUE. WE WERE ALL GOING TO SIT DOWN TOGETHER AND BE POLITE. NONE OF US HAD DRUGS WITH US, WE WEREN'T ASSHOLES AND THEY BASICALLY WANTED TO THROW US OUT FOR BEING BAD FOR BUSINESS. MR. GIORGINI GAVE THIS REALLY BEAUTIFUL SPEECH ABOUT HOW PEOPLE WERE PREJUDGING US. HE SAID **he couldn't believe that** A UNIVERSITY PROFESSOR COULD GO INTO A RESTAURANT AND BE TREATED THIS

WAY. HE WANTED THE MANAGERS NAME SO HE COULD WRITE A LETTER TO THE MAIN OFFICE OF DENNY'S. HE TOOK UP FOR ALL OF US. HE WAS JUST ONE OF THESE PEOPLE WHO WAS COMPLETELY INTO SHARING INFORMATION AND BEING CLOSE TO PEOPLE. HE REALLY LOVED PEOPLE.

MASS- EVERYONE IS FAMILY.

MRR: HE IS ADMIRED AND RECOGNIZED BY LOTS OF PEOPLE IN THE PUNK SCENE. THERE ARE TONS OF ALBUMS DEDICATED TO HIM, RIGHT?

FLAV- SCREECHING WEASEL'S LAST RECORD IS. It says 'dedicated to Aldo, a great man!' Mass- Larry Livermore DEDICATED HIS LAST COLUMN IN MAXIMUM ROCKNROLL TO HIM.

FLAV-TOXIC REASONS NEWEST ALBUM IS AND OUR EP SHENANIGANS IS.

MATT- HE SANG SOME BACK UP VOCALS FOR US ON OUR SONG SMALL TOWN COPS.

FLAV-WE GOT MANY LETTERS AFTER HE DIED FROM ALL KINDS OF PEOPLE. MANY PEOPLE THAT NO ONE WOULD KNOW BECAUSE THEIR BANDS ARE SO SMALL. I REMEMBER ONE THAT SAID 'YOUR DAD WAS THE FIRST ADULT TO SAY HE LIKED MY SINGING'. DAD USED TO GO UP TO EVERY BAND HE HEARD AND MEET THEM AND TELL THEM WHAT THEIR STRONG POINTS WERE.

MASS- HE HUNG OUT WITH THE OWNER OF CBGBS WHEN WE PLAYED THERE AND SAID 'THOSE ARE MY BOYS UP THERE'. HE WAS SO PROUD OF US. I REMEMBER PLAYING WITH SOME DEATH METAL BAND IN INDIANAPOLIS. HE WAS TELLING THEM HE REALLY LIKED WHAT THEY WERE DOING WITH THE GUITAR ON ONE SONG AND THEY WERE LOOKING ALL MEAN AND HEAVY METAL. THAT WAS JUST DAD. HE HAD AN ETERNAL SMILE. IT IS REALLY HARD TO IMAGINE MY DAD WITHOUT A SMILE.

MRR: YOU ARE THAT WAY AS WELL.

MASS- HE WAS EVEN MORE SO.

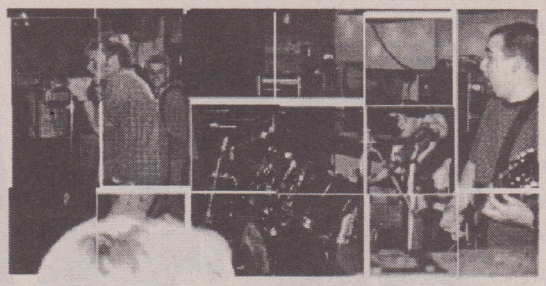
MRR: YOU GUYS ARE SO HUGGY AND SWEET, DID YOU GET THAT FROM HIM?

FLAV- ACTUALLY, HE WOULD ALWAYS HUG EVERYBODY. IN HIGH SCHOOL I WOULD come home with my friends and he would hug us. typical guys don't get much hugging from their fathers even if they get along great. My friends would come over and give DAD A HUG AND PUT THEIR ARM AROUND THEM. HE WAS SO SUPPORTIVE. ESPECIALLY IN PUNK ROCK...I MEAN, HOW MANY TIMES DO SEE PARENTS AT SHOWS. NEVER. WHEN KIDS ARE IN BANDS THAT IS A HUGE PART OF THEIR LIFE AND I THINK THEY JUST LIKED HAVING AN ADULT THERE SAYING WHAT THEY WERE DOING WAS GOOD AND COOL.

mean punk rockers

MATT- ALMOST EVERY ADULT THAT WOULD EVER COME AROUND PUNK KIDS ARE DOWN ON THEM BECAUSE THEY ARE FREAKS. AND THIS MAN COMES UP AND HUGGED THEM AND TALKED TO THEM. IT WAS REALLY DISARMING. THESE MEAN PUNK ROCKERS WOULD MELT INTO CRYSTAL CLEAR WATER.

FLAV- DURING THE TOXIC REASONS LATEST RECORD-



ING WHICH THEY DID WITH MASS, I CAME BY WITH DAD TO VISIT while he was sick. THE MOST AGGRESSIVE THING YOU SAW THE WHOLE TIME THEY WERE IN THE STUDIO WAS THE FIGHT FOR WHO COULD SIT NEXT TO HIM NEXT.

kind of nice to

MASS: AND IF THERE IS ANYONE WHO LOOKS MEAN IT IS TOXIC REASONS. THOSE GUYS ARE HARD CORE.

MRR: NOW THAT PUNK IS SO POPULAR, THE THREAT HAS BEEN TAKEN OUT OF IT AND THERE IS NOW A BACKLASH AGAINST THAT. DO YOU THINK THE THREAT SHOULD BE TAKEN OUT?

DAN: YOU SHOULDN'T FEAR FOR YOUR LIFE WHEN YOU GO TO SHOWS...

MATT: DAN LIKES A LOT OF THREAT IN HIS MUSIC IN GENERAL.

DAN: WELL, AS FAR AS LYRICAL CONTENT TO A CERTAIN EXTENT. IT IS ALL JUST A RELEASE FOR ME. GETTING OUT ALL THE FRUSTRATIONS AND EVIL THOUGHTS YOU HAVE. JUST HAVING A GOOD TIME ONSTAGE WITHOUT GETTING HURT OR HURTING PEOPLE.

MATT: FORTUNATELY, THE PEOPLE WHO WRITE LYRICS IN THIS BAND DON'T WANT ANYTHING TO DO WITH ANY OF THAT EVIL, TYPICAL, CLICHE, BORING SPEED METAL.

MASS: I THINK, PERSONALLY, EVERYONE HAS HAD ENOUGH OF DARK AND EVIL NASTINESS IN PUNK ROCK, IN GENERAL. IT IS KIND OF NICE TO HAVE SOMETHING A **little more optimistic. You see all these bands that try to look mean and take themselves so seriously. They have all these important messages...**

MATT: THEY TRY TO PISS OFF THE AUDIENCE INSTEAD OF TRYING TO HAVE FUN.

MASS: BASICALLY, YOU ARE A BAND AND NO MATTER HOW SERIOUSLY YOU TAKE YOURSELF, YOU ARE NOT UP THERE SHOOTING A GUN ON AN ENEMY LINE AND YOU ARE NOT WRITING A POLITICAL STATEMENT.

MRR: DO YOU GUYS TRY TO MAKE A POSITIVE IMAGE OR IS THAT JUST A SIDE EFFECT?

MATT: T IS NOT SOMETHING WE TRY TO DO. WE HAVE ALWAYS BEEN LIKE THIS. WE HAVE KNOWN EACH OTHER FOR SEVEN OR EIGHT YEARS.

FLAV: WE HAVE ALWAYS BEEN SQUARE.

MASS: IF YOU TAKE GG ALLIN AND PUT A MINUS SIGN BESIDE HIM, THAT WOULD BE US. WE ARE THE EXACT OPPOSITE, YET STILL WITHIN THE CONTEXT OF PUNK ROCK. WE ARE TOTALLY AGAINST THAT WHOLE SCENE OF HEAVY DRUG ABUSE AND PAIN AND ALL THAT STUFF GG ALLIN DID. WE ARE TOTALLY THE OPPOSITE.

MRR: DO YOU THINK OF PUNK AS BEING AN INSTRUMENT FOR SOCIAL CHANGE?

MATT: I THINK OF MUSIC IN GENERAL AS BEING AN INSTRUMENT OF SOCIAL CHANGE. I DON'T THINK IT MATTERS WHAT KIND OF MUSIC IT IS. I THINK ANY MUSIC CAN BE, DEPENDING ON WHAT THEIR AGENDA IS. EITHER THROUGH MUSIC OR THE WAY YOU LIVE YOUR LIFE, YOU CAN MAKE CHANGE. EVERY BAND IN THE WORLD HAS SOME SORT OF UNDERLYING PRINCIPLES THAT HEY LIVE BY, WHETHER OR NOT IT COMES ACROSS IN THEIR MUSIC. I THINK HANK WILLIAMS DID AS MUCH FOR SOCIAL CHANGE AS ANY PUNK BAND!

MRR: What music do you listen to outside of the realm of punk?

Mass: I think **the greatest band that ever was was the Beatles.** I think they certainly were the true roots of punk rock. They even took it from Little Richard and other guys, but they were one of the more punk rock bands because *they threw in messages* for change and used political ideas in their songs. They were really subtle, but they threw them in.

Flav: I tend to like a lot of the 50's guys. Chuck Berry and Little Richard. I like the Who, Stevie Ray Vaughn. Probably my favorite guys are John Lennon and Neil Young, outside of punk rock.

Dan: My musical taste would probably embarrass the band as a whole if I mentioned it.

Flav: Those are the best ones!

Dan: One of my favorite bands is Black Sabbath and my second favorite is Kiss.

Flav: When Dan and I were little kids we would dress up like Gene Simmons and Peter Chris and get together *and do Kiss covers in the basement. This isn't true, but I always wished that had happened.*

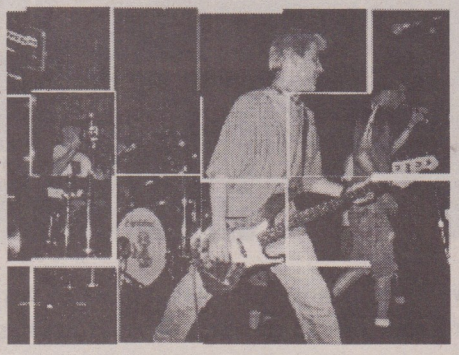
Matt: I grew up listening to Kiss and Alice Cooper. Now, I like all kinds f stuff. I listen to a lot of jazz. I love John Coltrane. I love blue grass and Hank Williams. I also listen to Pavement, John Spencer Blues Explosion. Screeching Weasel is my favorite band of all time, though.

MRR: What do you see yourselves as doing in ten years?

Mass: For me, I really see myself as doing the same things. Touring, doing shows. Hopefully not losing as much money! I would love to keep touring and recording and writing our own music. Also, I would like to keep producing other bands and working in in my studio, Sonic Iguana in Lafayette. That is what I would like to be doing. If I will be, I don't know....but I would like to be.

we would dress up

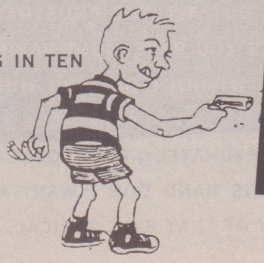
Matt: I am sure I will still be playing in bands. I never have just one band, that would drive me insane. I like to have a lot of different things going on at one time. I am sure I will be pursuing the writing thing, trying to get published and writing poetry. I eventually want to go back to school for a bit. I don't want it to be an all consuming part of my life because the music and writing is my thing.



playing in bands.

Dan: Well, **I will definitely** be listening to and performing music. That is all I can predict. Anything other than that, I just don't know. I will be eating really plain food and drinking Mountain Dew constantly.

Flav: I will be quilting in ten years.



Discography:

Squirtgun

"Small Town Cops" featured on Apathy Records compilation "Yackety Schmackety Blah Blah Blah." 1995 (also features the Mushuganas, the Mixelpricks, and Linnard's Innards) 7" vinyl.

"Shenanigans" EP on Lookout! Records. 1995. Features 4 songs. 7"vinyl and CDEP.

"Propagate Your Fist (your black teeth)" and "Firecracker" on Custodial Records complilation titled Teenage Kicks. 1995 . (also features the Parasites, Rhythm Collision, Sicko, the Bollweevils, The Vindictives, and several others. 10" vinyl, plus bonus 7" vinyl with extra songs for first 300 copies sold.

"Gun to your Head" featured on a Harmless Records compilation. 1995. Also features Bollweevils, 88 Fingers Louie, Walker, the Mushuganas, and several others. 12" vinyl and CD.

Upcoming full-length release on Lookout! Records. Self-titled, 12 original songs. (will feature two repeated, re-recorded songs from the "Shenanigans" EP. September 1995. CD, 12" vinyl, and cassette.

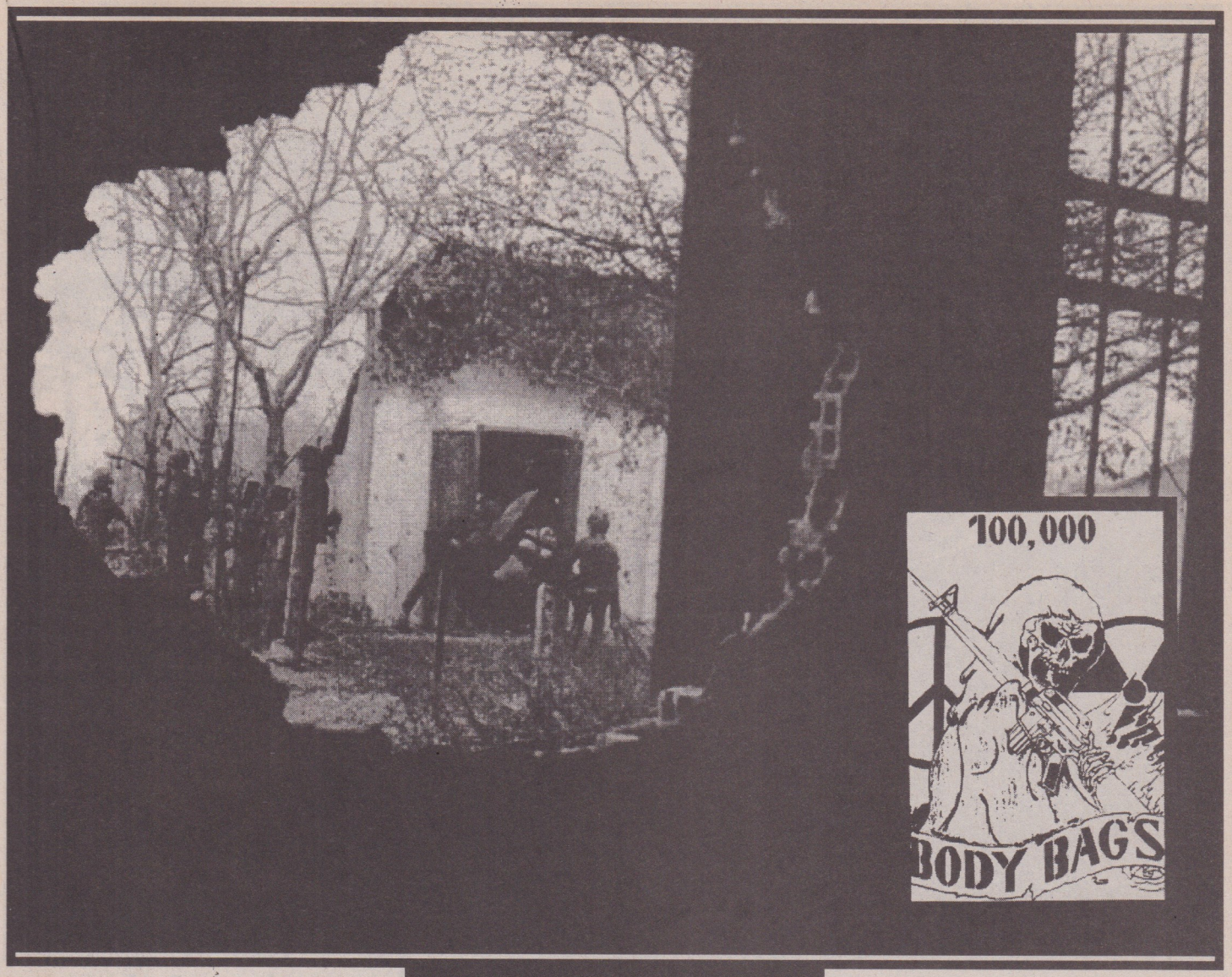
Rattail Grenadier:

(Mass finds these embarrassing) Self Titled, full length album on Chicago's Roadkill Records. 1988. Simulataneously released with the original pressing of Screeching Weasel's Boogadaboogada and the Bhopal Stiff's EP as the first three Roadkill releases. Features Vess Ruhtenberg of Zero Boys on guitar. Cover art by Aldo Giorgini!!

"Too Much of a Good Thing" album released in the US on Assault Force Records and in Europe on Helter Skelter Records. 1991.

Freaks of Nature:

Freaks of Nature. 7" vinyl EP, D.I.Y. single



Here's a few words of wisdom from the 100,000 Bodybags. Why interview them? Because they are a good band as well as good people. They have a great sense of humour as well, not as good as mine, we often heckle each other. Write to them and get their singles. There's some good bands in Wales. Thanks for reading this. Brewer at the moment is getting money from the Government as he is too ill to work. But recently they called him into the office and showed him photos of himself going into venues carrying his guitar. He has been under surveillence. They are trying to stop his money. But all three photos were from benefit gigs. The case continues.... By Beddis.

MRR: Why the name? Did your families sell lots of them during the wars?

The name is a reference to the 107,000 Iraqi women and children that were killed during the Gulf War, (now I hear it's 170,000) yet it was such a "clean war" with "very little casualties"! We've taken a lot of shit over the name at gigs and from a local radio station, but we've used it and feel justified to stick with it. I don't know about selling bodybags, but I'm sure some colostomy bags were needed during the wars.

MRR: Are you proud to be Welsh? Where is the line drawn between pride and nationalism and racism?

I don't think we're particularly proud to be Welsh, it just happens that we were born here. I don't speak Welsh and have no intention of doing so. The line between pride and racism is clear--pride is knowing, respecting and looking after your heritage and country while racism is total intolerance and ignorance of anything you don't understand or agree with.

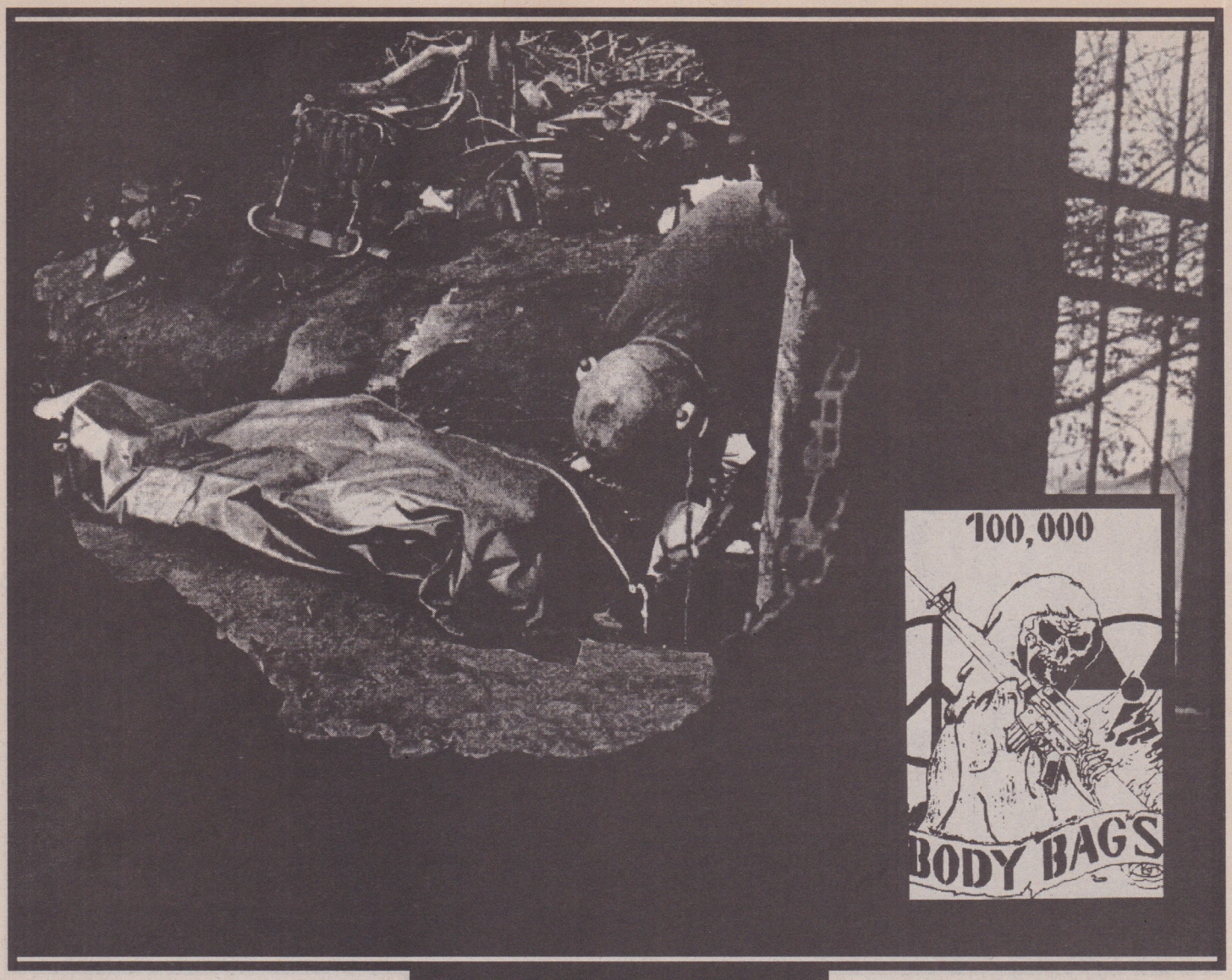
MRR: The two singles you've done with Damaged Goods; how have they sold and how are the company treating you?

We were told to expect 750 to be the total record sales of the first single. We've now sold three times that so we were surprised with the success. The second single has currently reached about 1,200 sales. I think it can be put down to Damaged Goods and the great distribution they have. I never imagined I'd receive letters from the USA, Canada, Norway and Russia asking about the band. We're about to go on a compilation CD by Damaged Goods and look forward to working with them in the future. I think they are great, very ugly but fucking great.

MRR: Being Welsh, is it harder to find gigs and get into fanzines?

It is difficult to get gigs and into zines. Whether it's because we're from Wales or not, I don't know. It may have something to do with it. We do almost every gig we are offered and reply to every zine and letter not down to us as a band.

MRR: American Punk/Hardcore is a big hit in their mainstream charts thanks to MTV etc. Do



you think it could happen to the Bodybags in the UK?
In a word, not. Punk/Hardcore won't hit the mainstream here, our culture is too conservative and mainstream music is controlled by businessmen aiming at huge selected audiences. There is, however, a big underground scene, but the media is doing its best to keep it underground.

MRR: What do your lyrics cover, what do you hope to gain by them, why so serious or not?
Our lyrics cover loads of things. I look around and see things that need to be said, police abuse of power, war, Criminal Justice Bill, fascism, racism, people's general apathy. Some things need attacking. Most of the lyrics are serious, but we don't want to come across all "Rollins". We still have fun!

MRR: Why do you play the music you do. Ever tempted to rap to get popular "Motherfucker"?
Punk is what we listen to, so that is what we play. If we started playing songs we didn't like ourselves, we'd quit. I like rap, but it's not really us.

MRR: Drugs are ever more popular these days. What do you think of them, do you indulge or does anyone you know. Where do you draw the line?
Personally, I don't do drugs and I never have, Ilike to keep my mind clear. Plenty of my friends do them. It doesn't make them cool. I'm pretty open minded but if they started mugging or robbing it would be different. If I thought they were getting too involved I'd tell them.

MRR: In the UK everything is getting privatised- gas, coal, coal, electricity etc; would you buy shares being an ex-postman?
In Britain, we used to have an export industry. The Government has put an end to all that. I won't buy shares in anything. I quit being a postman when the Union quit the workers and sucked up to management guidelines.

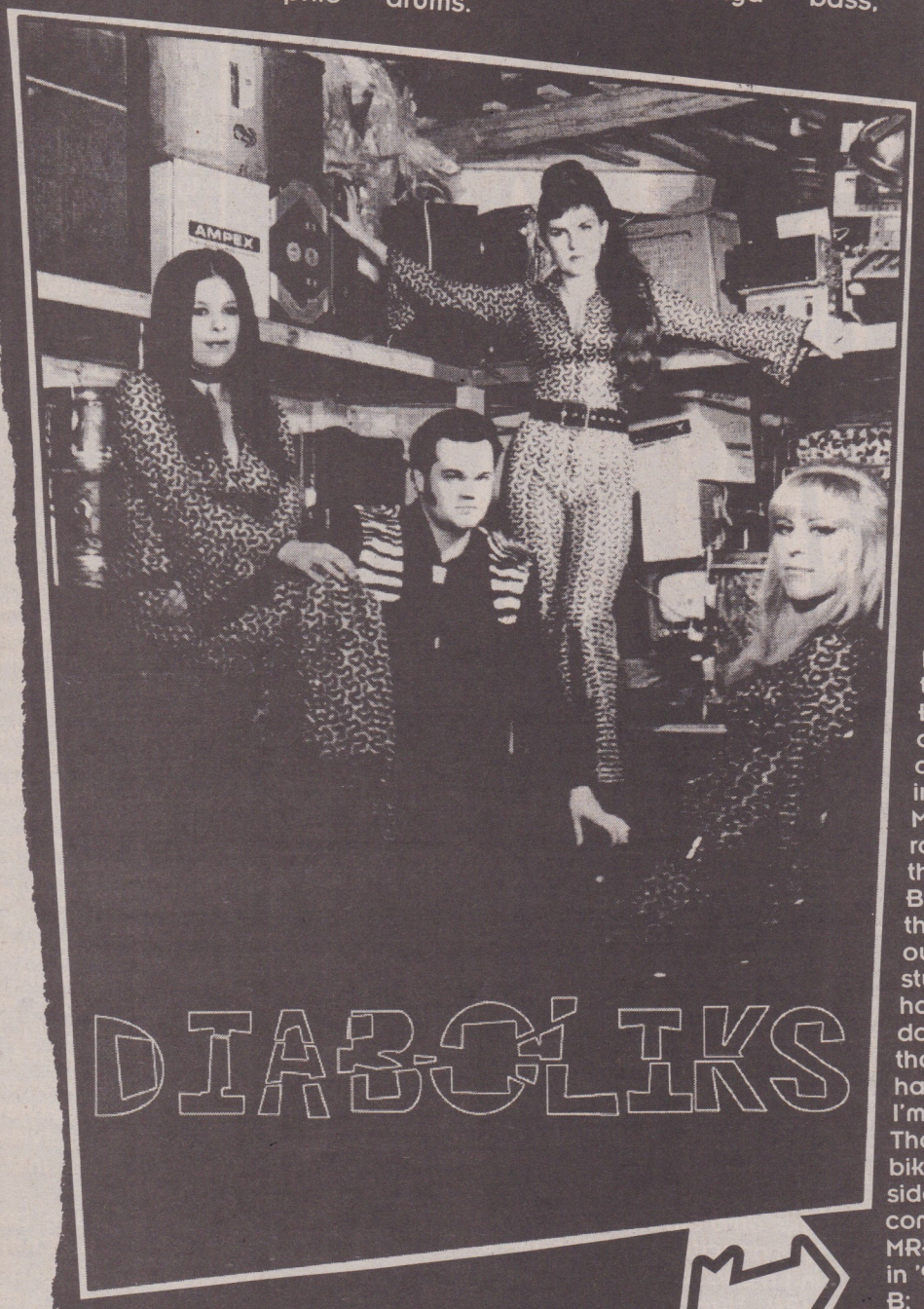
MRR: Why has Punk affected people's lives for such a long time. Whereas other fads have come and gone, Punk has risen and fallen in popularity, but it's still here, why?
Punk is more of an attitude. People are unhappy with their lives and like to hear others expressing their discontent. Punk has also evolved; it's not all zips and chains, Doc Martins, leather jackets and mohicans now, honest.

MRR: Would you sign to a "major". What do you think of bands that have?
It's hard to say without seeing their guidelines of do's and don'ts. It's all too easy to say "no" now, but if the chance arises, who knows? One thing we would not do is compromise our music or message for anyone or anything.

MRR: Plans? Ideas? Things to sell?

Keep gigging and writing. The 7" singles are available from Damaged Goods, PO Box 671, London, E17 6NF. or from me, Brewer, 48 Cefn Fforest Avenue, Blackwood, Gwent, NP2 IJZ (South Wales, UK)

The Diaboliks are the vicious girl group-'60s garage rock hybrid you've been waiting for. Combining glamour and guitars, they're the latest band to be vomited up by London's esteemed Toe Rag Recording Studios, so you know they're good. They've just made their recording debut, contributing the track "Hangover Head" to the upcoming Vinyl Japan compilation of British girl garage groups "Guitars in the Kitchen". On stage, Nancy Sinatra lookalike front woman Babzotica projects the pissed-off, white-lipsticked anti charm of a go-go dancer freed from the cage and frankly fed up with dancing for your pleasure, thank you very much. I caught up with the Diaboliks after a gig at North London's Russell Arms. Interview by Graham Russell. The Diaboliks are: Babzotica — vocals, Anya — bass, Dan — guitar, Sophie — drums.



MRR: (Babz used to be in the Slingbacks, the '60s-style girl group who released one self-titled EP on Vinyl Japan before splitting up and whose best song, "Hot On My Heels", explored the agony and ecstasy of wearing stilettos). When the Sling backs broke up in 1993 and you were starting to form the band that would become the Diaboliks, how important was it to be all girl or mostly girl?

B: That's always been my ambition, to have a band with a real female garage sound. I mean, I'm not really into having just girls in a band, or whatever, 'cause I do work really well with guys and everything, but it helps because I'm really into having a good, strong image and stuff. And also, unfortunately, it's true that it's easier for girls to kind of get somewhere in music. You can get noticed a lot easier if you're a girl band. Maybe you should ask Dan his point of view on this! (Laughs).

MRR: Do you think girl-dominated garage rock bands sound different than boy-dominated garage rock bands?

B: Oh yeah, definitely. I think so. It's just a completely different sound. As soon as you hear a female vocalist on it, it completely conjures up different images, songs can be about different things.

MRR: Girl garage bands have traditionally been a bit of a rarity.

B: There's a few more now. I know of quite a few. But there's not that many around, so it's nice to be quite unique in that respect.

MRR: What is it about 1960s style garage punk that attracted you to it in the first place?

B: I'm really into the whole '60s style, the clothes, the whole image and obviously the music. I like a lot of '60s pop stuff as well, but then I really like it to have a harder edge to it, especially doing an all-girl band. It's nice to have that mixture of that femininity, but a bit hard. I know it sounds quite cliched, but I'm really inspired by Russ Meyer films. That whole image of a girl on a motorbike. The harder side and the feminine side meeting up together. I think that comes across in the music.

MRR: Why did the Slingbacks call it a day in '93?

B: Difference of opinion, I think. But that's all over now. The Diaboliks is what's happening! (Laughs).

MRR: (The Diaboliks opened for Dick Dale when Toe Rag's entertainment committee The Fratshak brought him over to London for some shows a few months ago). What was it like supporting Dick Dale? That must've been the biggest crowd you've ever played before.

B: Really nerve-wracking! I'd seen him the night before (Dick Dale played two sold-out nights at The Garage in North London) and I'd actually go-go danced on stage, during the Vibrasonics when they opened for him. The crowd was a bit weird. There were a lot of very straight rock'n'roll-y types of people who'd come to see Dick Dale and it was hard trying to play to them because they were just, like, stuck to their places where they were standing and they would not move! They didn't know what to make of us. We're not a surf band or anything, and they were probably expecting that. And Sir Bald Diddley was on before us, who's very surf rock and we were stuck in the middle of them and Dick Dale! But having said that, it also makes you feel more aggressive on stage and you think, Oh fuck you, I'm just going to do what I'm going to do!

MRR: The whole antagonism trip.

B: Exactly. I did enjoy it, but it was the hardest gig we've ever done.

MRR: At Fratshak gigs you and Sophie revive the whole '50s and '60s go-go dance routines. Go-go dancing like that is a lost art.

B: The music makes you feel like you want to dance like that anyway. I'm not good at dancing to any other type of music. But once you're in a glittery bikini and in a cage or whatever, you just give it what you've got. You almost take on a different persona. A lot of it isn't dancing for everyone, you're doing it because you enjoy it.

MRR: How intentional is the resemblance to Nancy Sinatra?

B: Completely unintentional, believe it or not! I've always had blonde hair and stuff. Well, since I was about 18 or so — I had red hair before that. It's the whole '60s look of dark eyes, pale lips and blonde hair and for a lot of people she's the most famous example. I've had a lot of Barbarella lookalike stuff as well. "Oh, you look like Barbarella." But recently it's been Nancy Sinatra more than anything.

MRR: I used to always see you around at Sexton Ming's gigs (Sexton's drummer in the Diamond Gussets is Babz's boyfriend, Josh Collins, the co-owner of Toe Rag) and wonder, Who's the Nancy Sinatra lookalike? Especially Nancy in "The Wild Angels" (the 1960s Roger Corman-directed motorcycle gang film in which she co-starred with Peter Fonda).

B: Exactly. She had that hard-edged biker chick look, but she still looked really feminine. We might even get her to do a Frat shak. Her and Lee Hazlewood are touring around. That would be quite interesting. I've got to go get a tissue for my eyes, they keep fucking streaming. I'm going to fix my make-up.

(At this point Babz starts weeping black tears uncontrollably. She insists it's because her make-up has run into her eyes and not an emotional response to my interview technique. I proceed to interview Anya, the Diaboliks's coolly inscrutable German bassist).

MRR: Tell me about the band you were in before this, the Cherrilinas.

Anya: It was an all-girl garage band in South West Germany, really close

to the French border. One day they just kicked me out because I was having a boyfriend in London and I was travelling too much for them, I think, so they were getting a bit fed up with me. They just separated a couple of months ago, so they don't exist anymore. I moved to London two years ago.

MRR: Is there much of a garage punk scene in Germany?

A: Yeah, it's really big there, actually. It's not as big as in London, obviously, but it's quite good. Italy has a really good garage scene as well. I played with a few Italian bands in Germany and it's a really big thing there.

MRR: How did you hook up with Babz?

A: My boyfriend, he's the drummer with The Clique. They're the biggest Mod band of the scene, and he already knew all the Toe Rag lot anyway and he brought me into contact with Barbara because she wanted to form a new band after the Slingbacks split up. So we formed the Diaboliks, really. I used to be a strict Mod before this, starting when I was about 16. The little dresses and whatever. But then I got really bored with it, because it wasn't really me. It wasn't female at all. Then I discovered garage and I realized that's the thing that I like, that's what I want to do.

MRR: Tell me about the song "Hangover Head" on "Guitars in the Kitchen".

A: I had the idea for the song. Barbara wrote the lyrics. Actually, I'm really pissed off with this title, "Guitars in the Kitchen". It sounds like housewives who're meeting once a week to play a bit of acoustic guitar! It sounds really weird to me!

(Of all the Diaboliks, only suavely sideburned guitarist Dan is apenised).

MRR: Tell me about your other band, The Charles Napiers.

Dan: The Charles Napiers are an instrumental combo who've been going about three years. I've been playing in bands for fucking years and I got really pissed off with either playing music I wasn't too keen on or with a singer who wasn't too good. So I just got to a point where I said Fuck it. I want to play in a band where I'm playing instrumentals that I want to play, playing theme tunes, playing garage, playing that sort of shit, and there's no hassle. The Napiers have an LP and single due out on Italian label One Million Dollars and a single on Billy Childish's Hangman's Daughter.

MRR: How do you juggle being in two bands?

D: The Napiers are always going to come first, 'cause it's my baby, but I really, really fucking love playing with the Diaboliks. I get a real buzz out of it. I suppose the crunch will come if there's ever one night when we've got conflicting gigs to play. We'll deal with that when we come to it.

MRR: (Painfully obvious and cliched question, but ...) Tell me about being the sole male musician in an otherwise all-girl band.

D: It's really good. I really enjoy the whole thing. Like, we always wear these matching costumes.

MRR: Relatively matching. (Tonight, for example, the girls were wearing tiny fuschia hotpants. Dan most definitely was not).

D: OK, we're not entirely matching, but generally it all matches to a certain extent.

MRR: Like those matching python print outfits that make you look like the Partridge Family.

D: Something like that, yeah! The three girls are really laid-back and really cool. And they're really talented. These girls know their shit. (Drummer girl Sophie has an impeccable auburn beehive hairdo and is the Edie Sedgewick of London's retro rock scene).

MRR: Tell me about go-go dancing with Babz at Fratshaks.

Sophie: I like dancing. I get a kick

out of going onstage. I get to wear a costume. To hell with it. Sexual attitudes are the same now as they were in the '60s, as they were in the 1860s. I don't think either men or women are any more or any less liberated. I get in a cage, I'm in my go-go outfit, I can see people leering. I don't particularly enjoy that and that's not why I do it. But then if everyone ignored me, I probably wouldn't be very happy! It's just fun.

MRR: So you're one of the original founding members of the Diaboliks.

S: Yeah, I suppose so. When Barbara first approached me we had a girl bass player who didn't last long. She only lasted about two seconds. And we had a French guy called Jeremy on guitar. He was brilliant. He had a French girlfriend who was here in college and then she finished college and went back to France so he decided he couldn't live without her so he went back with her. Of course they broke up after two weeks. This is my first band. It's funny, because I started learning to play the drums about four years ago, just on my own. I never really thought I could cut it. As a girl drummer I was a bit of a curio and people would say to me, "We're looking for a drummer" and my attitude was, "Look, I'm going to let you down — I'm not really good enough." And then the night Barbara asked me, I just thought, this is my last ditch go. To hell with it. I said, "Look, I'm really crap, but I'm willing to have a go as long as you accept that I'm really crap!"

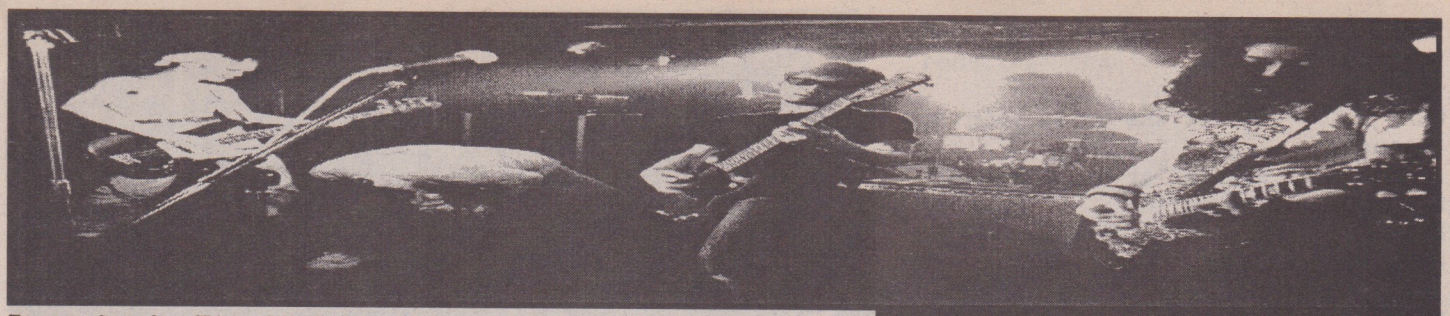
MRR: What attracted you to the drums in the first place?

S: I don't know, you know. I first started learning the drums when I was an angst-ridden teenager, about 14, and I guess it seemed really aggressive and violent and a bit weird for a girl to do. But then nothing really came of it. And then five years ago I was seeing a guy who was a drummer and I told him, "Oh, I've always wanted to learn to play drums", which was a bit of a lie. "Would you teach me?" So he put a pair of sticks in my hand and said, "Do this." So I did it. And it was like, "Oh, yeah, I can do this!" (Laughs). I really enjoy it.

MRR: What is it you like about garage rock?

S: I'd been into '50s music for a long time. I'm not anymore. I find it really narrow-minded and I just got bored with it. I'd been on the '50s rocking scene for about 12-13 years now. Before that I was into psychobilly and punk in my mid-teens. Through pyschobilly I went to my first rocking club by accident and I really liked the music and got totally into rocking clubs. So I did that for ten years or so and then I got bored. It's like belonging to a gang, having a security blanket. I liked all the music and I liked all the clothes but I didn't dare do it (join a band) 'til I got to a certain age and I thought, Why not do it? What is my problem? Just do it, to hell with it. So I guess for me '60s garage rock is a natural progression. I like the music. It's still rock'n'roll at the end of the day. It's more imaginative. It's still a scene. I'm still clinging to my security blanket!

There you have it. The Diaboliks ... their white vinyl go-go boots are going to walk all over you.



Interview by Hiroshi Sekiguchi

MRR: O.K. Can you introduce yourselves and tell me how the band was made, for starters.

MotorKen:Vocals.
Shinya:Guitar.
Akane:Guitar.
Jimbo:Drums.And there is the bassist, Ryo, he couldn't make it today.

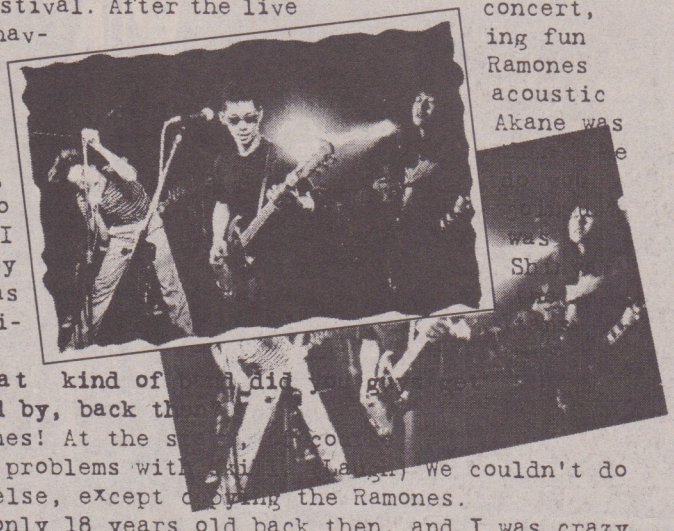
M: We started 6 years ago, whilewewere in the same art university.I met SHINYA first, we got along well and decided to start a band. The bassist, Ryo, joined us straight away. There was only a temporary drummer at that time.

S: Then, Jim turned up and wanted to join the band. But the only instrument he could play was the trombone. (Laugh) When the drummer left the band, Jim became our drummer.

MRR: You must practice the drums so hard, eh?

J: Yeah, damn hard.

S: Six months after the band was made, we had a live concert at Yoyogi Park as an advertisement for our uni-festival. After the live concert, we were having fun playing with Ramones guitars. acoustic there, Akane was just said, want to



A: Yeah, I spotted by

S: This was original Tibeginning.

MRR: What kind of [illegible] did [illegible] influenced by, back th[illegible]

M/A: Ramones! At the s[illegible], co[illegible]

J: We had problems with [illegible] We couldn't do anything else, except c[illegible] the Ramones.

M: I was only 18 years old back then, and I was crazy about punk music.

MRR: Any other bands or music?

M: Rockabilly.

S J: Yeah, yeah.

M: I used to listen to Rockabilly as well as Punk when I was in high school. At one stage, about a year after the band was made, Ryo changed to upright bass so that we could get more of a rockabilly sound.

MRR: Were you listening to Japanese garage bands by then?

M: Not at all.

J: But we often went to Back From The Grave.

(Editor's note: Back From The Grave was a series of live concerts in Tokyo which involved Jackie and the Cedrics, Mad 3, The 5.6.7.6's, Guitar Wolf, Evil Hoo Doo, Great Mongoose, etc... It because a famous event in Tokyo garage scene. Now, the director has changed but still promoting new garage bands.)

MRR: Was that the time Titans music has changed?

M: Not really, maybe a little.

MRR: Wasn't there any "around this time" that Titans changed?

M: Well, could be the time when Ryo changed the upright bass to an electric bass, 2 years ago.

S: The time when the Devil Dogs came to Japan and we had a live concert together, all of us were thinking of changing to electric bass.

A: Around that times, we were all having a hard time making songs. The upright bass limited our rhythm and atmosphere. **MRR: I think that was a good change for you guys. Could be it was the opportunity that Titans came out in the Tokyo scene.**

M: We didn't want people to look at us as an "upright bass band", like psychobilly bands or Stray Cats mock ups.

MRR: How was Ryo's reaction?

M: Ryo was the one who wanted to change.

A: I think the hardest one to create the rhythm was Ryo himself.

S: I believe that the upright bass was cool till late 50's.

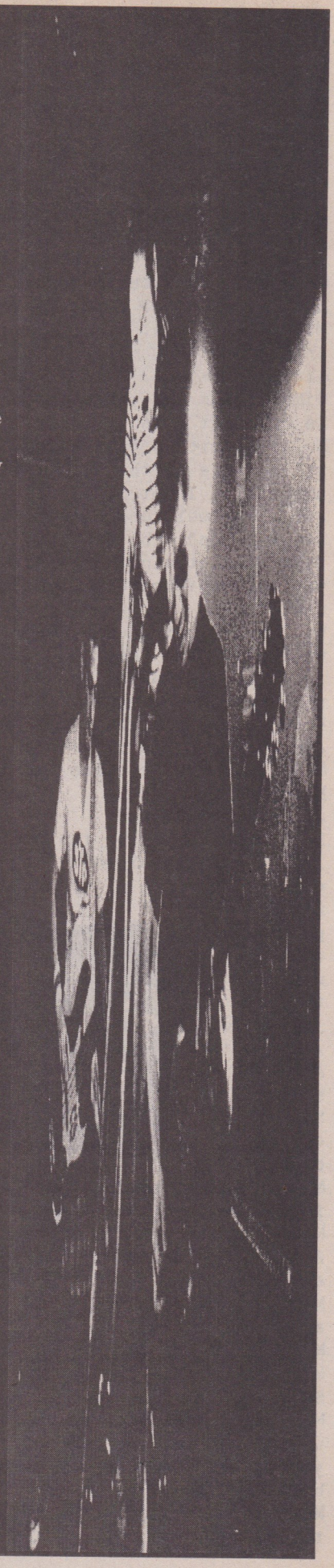
MRR: Talking about music side, from Titans I can get a bit of country taste, but not like Hank Williams. (Laugh). More like speedy country. Were you listening to that music?

M: Yeah, we were listening from rockabilly to hillbilly.

J: Shinya was originally more of a blues and rockabilly guitarist. So I suppose we do have that kind of taste.

M: Shinya was different from others; he wasn't a punk.

S: I just listened to it.
M: 'Used to be a punk' and 'listened to punk' is different.
MRR: O.K., what is the sales point of Titans?
J: There is no similar band in Japan.
M: Maybe in the world!
MRR: Anything else?
M:..... Motor Ken!!
(All big laugh)
MRR: Is that right? You !?
M: Yes. That's right!
S: Yeah, yeah, yeah. (Laugh) Anyway, it could be a team work, too.
M: We get along well as friends, before as band mem
MRR: Have you ever
S: Not at all. We do have ments while we're practicing. that's not a fight, anyway. Well, we're all too chicken to be hated by others. (All big laugh)
MRR: I quite like the way you guys are not like typical Japanese. To me, more like American, some of my friend said more like European, though. It's not only the fashion, the background itself is quite similar to American garage bands. What do you think?
J: Well, we don't know much about music.... (Laugh)
MRR: It's not easy to cover "13 Woman". Are you conscious that you are like Americans?
M: It may just be because we listen to American music.
S: We were particular about rockabilly fashion when we started the band with upright bass, 5 years ago. But in the first 2 years we lost interest in it. From that reaction, we have been wearing usual clothes.
MRR: "Natural beauty", eh? (All big laugh)
S: Well. It just looked funny on us. (More big laugh)
M: All sorts of genre of music has its own fashion style, but we aren't particular about it anymore.
MRR: Some Japanese people tend to listen to the music which comes with the fashion.
M: But the coolest thing is Guitar Wolf, particularity their leather jackets! (All big laugh).
MRR: I think that the Titans live concert is a lot better than your only single record. Is there anything that you want to achieve with your live concert?
J: Just get tension as high as possible. M: I do care about lots of things. But once the concert starts, I completely forget everything that I'm suppose to care about and end up just going wild.
MRR: Next question. You sing in English, have you sung in Japanese?
M: No. Sometimes I think that I should sing in Japanese because I'm Japanese. But I want ople all e ho like listen not only for Japanese. why I o sing in English.
MRR: I remember Teengenerate said the same thing. Next question, What do you think about your first single "Speed Queen Mama"?
S: For our recording skills back then, it turned out pretty good.
M: We were not trying to make a "raw" sound, but that single was good.
MRR: It's R&R, isn't it?
M: Yeah. But our music started to change again.
J: I'm really into the beat like Bo Diddley.
MRR: Who produced it?
S: We did it.
MRR: Really ?! Was the mixing done in the U.S.?
M: No, in the rehearsal studio. We recorded with a cassette deck not using MTR.
S: We fixed the echorizing of sounds later, though.
M: We wanted to get a bit of a clearer sound, but not too clear.
S: We prefer "bad sound but powerful" rather than " clear sound but powerless ". That's the most important thing for us.
MRR: Is there any plan to produce more albums?
M: We'll be producing singles from 1/2 Records and Get Hip.
MRR: How do you choose a cover song?
M: Songs we like and that no other band are doing. When we're choosing, we imagine



which way we will do it.

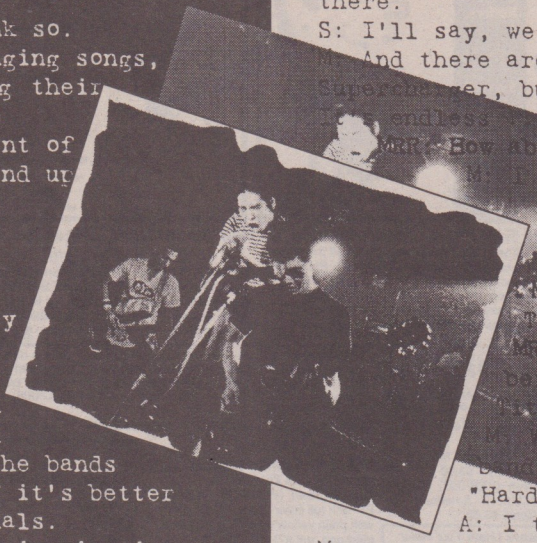
MRR: You guys rearrange songs quite well too.

M: Yeah? Good to hear that!

MRR: Do you choose songs from garage bands?

Titans: We don't think so.

A: When we're rearranging songs, they're always losing their original form. Then we think, what's the point of covering others? We end up making our original songs.



MRR: Titans original songs are good, too.

M: But some people say " I thought all you did was cover songs".

S: Can't help that in the Tokyo underground scene now. Most of the bands cover others songs if it's better than their own originals.

MRR: You guys are touring American soon, what do you expect to get from it?

M: Ourfriends bands got a lot betterafter going to the States, so we hope that too. It may become training or sightseeing !(Laugh) It's going to be excellent to play live there.

S: We're playing in a band because we like American music, so we want them to listen to us.

A: We may have a different opinion towards live concerts.

MRR: Yeah. Titans should go to the States. Is there any band that Titans like and associate with, both Japanese and overseas?

M: Teengenerate and Registrators, they are doing well.

A: I don't like bands just doing cover songs even if the album sounds good.

MRR: For example?

A: .... I can't tell you that. (All big laugh) M: Oops, I almost forget the Guitar Wolf! (Laugh) We like and associate with them.

MRR: I was wondering why you didn't say that in the first place. They're going to get pissed off. (All big laugh)

M: And Jackie & The Cedrics.

J: Yeah. Thanks to The Cedrics, we got the opportunity to meet Michael Lucas and could produce a single, and we'll play in the States soon.

M: The Cedrics are in the different direction from what we want to do. But they have been a good model for us; "Do it yourself " mind. When none of the garage bands had been to the States, they had already progressed there.

S: I'll say, we were influenced by The Cedrics the most.

M: And there are more, Swingin' Neckbreakers, Mummies, Supercharger, but I like Rip Offs better. And more ... endless.

MRR: How about Krauch Hands?

M: I was influenced by the vocals.

J: Drums, too.

A: I was influenced by the way they play Rockabilly and R&B.

MRR: Methodology?

Titans: Yeah. That's it!

MRR: What do you think about the Titans being called a R&R band?

Titans: Great.

M: We can't really identify what kind of band we are. Recently what I thought was "Hard Core R&R"! (Laugh)

A: I thought you hate Hard Core, don't you?

M : "Hard Core R&R"!! It's not "Hard Core Punk".

MRR- New Bomb Turks were calling themselves as "Hard Core R&B".

M: I thought about that, too.

J: I quite like to be called "Maximum R&B". (Laugh)

MRR: Well, at the end. Do you want to say something?

M: Michael Lucas is going to give us another recording opportunity, so it may be new singles from Repent Records. An album... if our good friend's label can let us produce it, we'll be happy.

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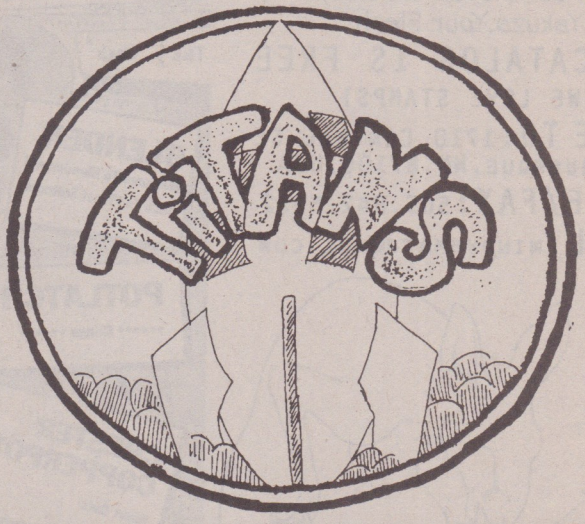
live photos: by Eri Sekiguchi



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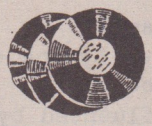

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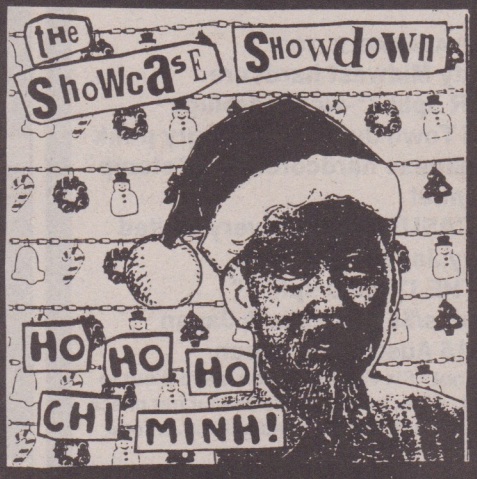

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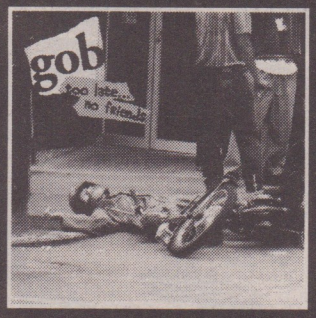

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MISFITS

Glenn Danzig and Jerry Only started the Misfits in '77, and split up in '83, without ever approaching the popularity that their fans knew they deserved. After the band broke up they were discovered, and their old records and memorabilia became hugely collectable. Danzig, who was the band's main songwriter, controlled the band's posthumous releases without the approval of his former bandmates. Earlier this year a legal settlement was reached regarding ownership of the band's name, recordings, and merchandising rights. Jerry Only visited the Bay area in June for promotional appearances, and did interviews with 3 local college radio stations, KZSU, KALX, and KUSF. We thank everyone at those stations, and especially KZSU, on the campus of Stanford University, for their assistance in providing this interview. Mel Cheplowitz

This interview was originally broadcast on KZSU on June 3rd, 1995

MRR: How did the Misfits start?

JO: In April '77 I ran into Glenn and a drummer who was a mutual friend of ours, and me and Glenn met through him, and formed the band and got things going. Funny thing was Glenn had a show booked before he even had a band. So within a month of getting my own guitar I was playing a show at CBGB's. Glenn sang and played keyboards, and I was playing my stock Rickenbacher that you hear on the "Static Age" album. We weren't visual at all. We didn't have our real "Famous Monsters" look that we sport today. Our drummer was a drunk jazz guy. It really wasn't taking off. We were hanging out at CBGB's and Max's and places like that. We were watching bands like the Ramones and Blondie and other bands beginning to ignite. Me and Glenn kinda looked at each other and said I think we need a guitar in this band. A buddy of mine, Frank, AKA Franche Coma, I was playing basketball with in high school, he was a year older than me, was playing guitar. The thing was, he didn't know any songs, and he's been playing guitar for years. I went up to him and I said if anybody is gonna play this new Misfits stuff it better be somebody who doesn't know anything else, because we don't want "Freebird" riffs in the middle of our new band. Frank played this wood colored Explorer, it was pretty funny. Our "Static Age" album was recorded 8 months after our first show, so we kind of grew into our image real quick. The music just totally exploded and we came up with this album in just nine months, and it's all our classic tunes. We took the album around, and nobody on the planet wanted to put out this album, and it really freaked us out because this album was great. You'll see. Wait till this album comes out and I'll bet that it will outsell any of the Misfits albums that were out so far. "Teenagers From Mars" was on the "Static Age" album, and if you listen to all the old Misfits stuff we always did "Teenagers ..." and "Children In Heat" together. We always do "Ghouls Night Out" and "Horror Hotel" together, it's a given. You go from "Static Age" into "TV Casualty" without thinking about it. So "Teenagers..." was put on this "Static Age" album, and "Children..." wasn't even written yet. The "Teenagers..." on here is the original take, then after that Bobby Steele and Joey Image had joined the band, and since this album didn't come out, and we'd already put out the "Bullet" EP we needed to put something on Plan 9 to keep moving. So we put this album on the shelf, and went into the studio with real cheap money and blew out "Horror Business", and on the back you have "Teenagers/Children", which is the first take of "Children...", but the second take of "Teenagers...". So the "Static Age" version of "Teenagers..." has been sitting in a safe deposit box in Hackensack for 17 years.

MRR: Wasn't there a "Teenagers From Mars" single where only 5 copies were pressed.

JO: We were going to make a single of it with "Static Age" on the other side. We went to this place where they cut acetates and we had 5 cut. We didn't like the way they sounded when we listened to them on the turntable. We cut out these clear purple acetates, one of them has "Teenagers..." on both sides, and we didn't like the way they sounded so we thought maybe we shouldn't put this out after all. People say there is a "Horror Business" album with only 5 copies, but that's not true, I think it might be a scam to set you guys up for a bootleg.

MRR: Your bass playing really stands out on this (the yet unreleased "Static Age" album he brought, with the original recordings of "Teenagers...", "We Are138", etc.)

JO: This was a stock Rickenbacher. If you listen to it, it has a standard Rikenbacher sound, and at the time I was playing with my fingers instead of using a pick. What you'll hear is a real clean crunchy type sound, and it stands out. This was the early days, before the skull and all the flash. I was playing bass when I was a senior in high school, that was in 1977. I used to play all kinds of sports in High School, and as my senior year kind of unwound I just kind of said to myself maybe I should just enjoy the last couple of months I've got in school, and a buddy of mine and I were talking about bands one day and he was talking me in to playing a guitar. He said "Oh you should really play. If you love music you're missing the boat." I said that after football and all that stuff I'm going to kick back a little. He said then play the bass cause there's only 4 strings and you won't have to learn all those fingering positions. The music store loaned me a Dan Electro which was a plastic bodied piece of crap. I took some lessons on that, and I finally got my guitar the end of March.

MRR: It differs from "Legacy..." on which Glenn's playing a Fender bass.

JO: Yeah he played a Fender! Oh, slap me in the face! We're making our own guitars now. We have maple and mahogany wings on them, and they were sounding real good. We made one for Vivian Campbell from Whitesnake. We're

using carbon graphite now, we're using real stealth technology, you know, android type equipment. We made the prototypes, and wait til you see the new shapes we've got. We've been hiding them from the public because we want to make sure we've got all the patents on them because this is the new regime as far as music goes. It's moving along, we're having a great time with our music and artwork and equipment.

MRR: Why didn't "Static Age" come out when you recorded it in '78?

JO: The New York scene at the time was, Television, Patti Smith, you know all this artsy fartsy crap. The album that we did was pure guts and had this very raw New York punk type sound to it. We played it for very many different record companys and they just blew it off. Nobody wanted to take that kind of a risk, and put it out on the boards. By the time we got to the "Walk Among Us" album we figured it was better to go with the "Walk Among Us" stuff which was new for us. We felt it was always stronger for us to go out with the material we were working on at the time. So "Static Age" kind of got lost in the sauce.

MRR: All the guys and gals wanted me to ask about the one and only time the Misfits played in San Francisco...

JO: Oh, we were here before that... (ed. The Misfits played S.F. twice in 1981. The first was a poorly attended show at the On Broadway upstairs from a Black Flag show at the Mabuhay. The "opening act" was a showing of the then little known film "Plan 9 From Outer Space", and as the film ended the band literally burst through the screen as they launched into their set. Henry Rollins came on stage and joined the band in an encore of "We Are 138". A day later the Misfits sold out the Sound Of Music, playing with Toxic Reasons and Pope Paul Pot. The Elite Club show a year later was the promotional tour for the "Walk Among Us" album, which was set up by their record label and was badly promoted. Following Sid Terror's Undead, and the Flesheaters, the Misfits played 5 songs before being forced off stage.)

MRR: What about the infamous Elite Club show where Doyle hit a kid in the head with his guitar?

JO: Yes, What about it? Well, a total mismanagement on all levels. You know the thing is you don't want to go to the shows where people get hurt and things go wrong. You try and avoid it and try to keep the level where people aren't gonna get hurt, and can take it to the extremes and still have a good time without drawing any blood. There are those few times when things like that happen. We don't promote that, we don't look forward to that. Bad karma.

MRR: What about the kid getting smacked over the head?

JO: Well, the thing was we were playing a place that had a bunch of kids that were in all day and they were underage and they were serving beer to them. They were getting really rowdy and there were about seven bands before us. They were throwing a lot of full cans and stuff. We don't come to a show to be target practice, and we are not road kill. We're not gonna stand there and be abused. There was no security, and we were our own security. Even Jello Biafra jumped sides on us soon after, but that's pretty much the deal.

MRR: Doyle is your little brother of 5 years.

JO: Yeah. He joined the band in 1980 when he was 16. He was ready to play with us before Bobby, when he was 14, but my Mom wouldn't let him not go to high school and be in a band. I told her we had potential, but she just didn't buy it. (laughs) So by the time Doyle was 16 we started doing those tours when we started coming out here during the Summer. When Doyle got out of school we would try to go on the road and get back before school started.

MRR: What inspired the Misfits, Did you watch a lot of horror films?

JO: Well Glenn used to, I used to work all day long. (laughter) Glenn had the privilege of watching the movies. He actually wrote 99.9% of all the lyrics. Me and my brothers always collected monster models and watched monster movies. When me and Glenn first started the band we didn't realize that that's the image we deserved to have or really wanted. We were trying to be musicians, but as you go out and play and people don't appreciate you, after a while you say bullshit I'll do what I want.

MRR: Mike Stax from Ugly Things magazine is here and he did a big interview with you.

JO: Yeah. I said if were going to do it let's take our time and do it right. He had his chronological order pretty well set. The things he was asking me were pretty much in order, and as he would ask me things, a lot of things would pop back into my head. And I would say each week we'd knock off around 6 months of Misfits history. I think if you sat down to do that interview all in one shot it would have taken around 40 hours.

Mike: If you want to get the Ugly Things interview with Jerry issue send me 6 bucks to, 405 West Washington St. #237, San Diego, CA 92103.

MRR: The next issue of Ugly Things (#13) had an interview with Joey Image.

JO: We had a lot of problems with Joey, but I'm not going to stand here and knock the guy all over for you and tell you a bunch of shit that really shouldn't be repeated. It's your standard rock and roll saga of crap.

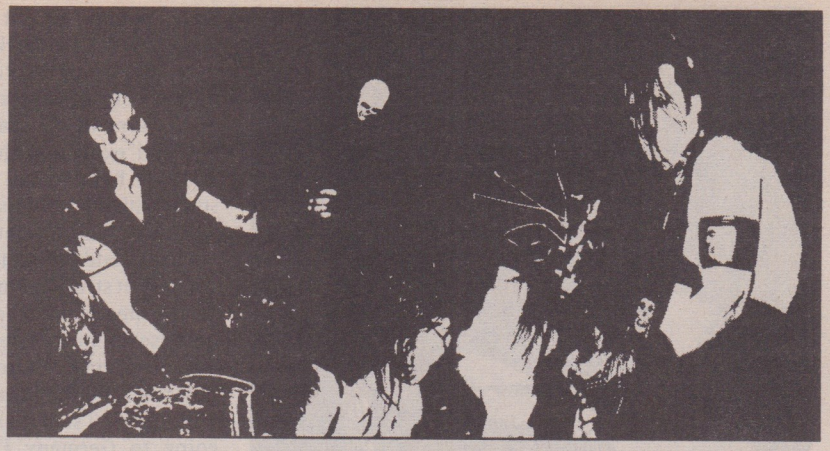
MRR: One thing I read about in Mike Stax interview is the time you came out of the coffins.

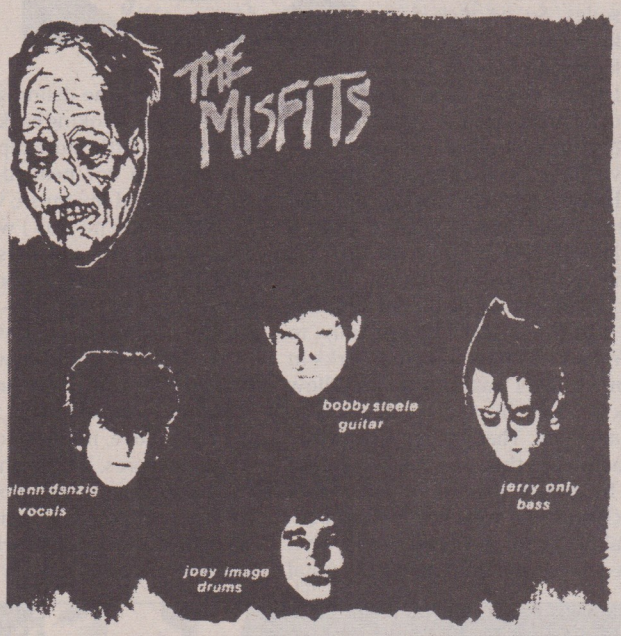
JO: We were doing this show at the Irving Plaza and we built these 8 foot coffins that had these lids on them. We were supposed to open with "Halloween" and come flying through the coffins, knock the lids off and go right up to the front of the stage and start playing. Now Bobby Steele has a bad leg, he's got one leg that just does not function, and I said wouldn't that just stink if we've got this big Halloween show planned, and me and Glenn come flying out of

our own thing. I'm not saying the Misfits shouldn't have been thrash oriented in the future. I'm just saying the later releases of that nature should have been much more thought out, and much more involved with the progression of the "Walk Among Us" stuff, which to me was IT! We had arrived once we did "Three Hits From Hell", that's the best 45 on the planet! It has the right look, the right sound, the right feel. It is your black and white B-movie from the '50s with an '80s type beat.

MRR: What about the Misfits compilation thing ("Legacy Of Brutality") that came out on Caroline?

JO: That's an abortion. The Misfits had distinct eras, Tyrannosaurus Rex did not eat the Dimetradon because they didn't live in the same million year span. We have our own eras. The "Static Age" era had Mr. Jim on the drums and Franche Coma playing guitar. That was one era. Then after that you had the Googy and Doyle era ("Walk Among Us"). Then you had the Doyle and Robo era ("Earth A.D."), so it was pretty much based upon drummers, which is not a very good way to substantiate different points of origin on, but that's pretty much what ended up happening. When Glenn went to deal with Caroline he just took enough stuff to fill up the CD and really put no thought whatsoever into packaging. It was just like let's get another Misfits release and put it out on the counter, the last one sold good, let's put out another one. It's a shame cause out of all the bands in the world we've got a soap opera as far as band members and things that happened in our career. To take things out of context in our band is like really making a mess out of everything, I mean you can't put it back together. I would have never put that album out in the way that it was. It has good songs, but it has no thought behind it. It's an abortion of Misfits stuff all stuffed into one can. Don't buy it.





MRR: When Misfits start playing again, is there a chance of getting Glenn back?

JO: For those of you out there who are big Danzig fans we asked him if he wanted to sing for our band and he said he wasn't interested. We gave the guy the option to jump back in and be friends and let bygones be bygones. Music shouldn't be based around money or politics. Music should be a bunch of people that really do great songs together doing them together for the pursuit of having a good time. We offered him this back. He's very happy in his world, I would imagine.

MRR: So what's the new lineup?

JO: We're in contact with Dave Vanian from the Damned right now who may wind up being our singer, so we're trying to put together this main front and get our music back in line. He kind of fits everything we're looking for. Me and Doyle. We've got a drummer named Dr. Chud, he's from Lodi, New Jersey. He's an old stand in. We're gonna see how Dr. Chud meshes once Vanian joins the band and if we need a different drummer we'll consider. But up until now we're going with that lineup.

MRR: Can we look for some new material soon?

JO: Yeah, as a matter of fact Caroline is putting out the "Static Age" album. (Expected to be part of a CD boxed set in February '96, and released on its own later in the year on both vinyl and CD.) For people who have the "Legacy Of Brutality" album and say well I've heard that stuff on "Legacy...", well Glenn rerecorded my bass on that stuff. It's our biggest seller, maybe because Glenn's on the bass, I don't know. (laughs) There should be a boxed set of five of the original Plan 9 45's, "Bullet", "Horror Business", "Night of the Living Dead", "Halloween" and "Three Hits from Hell". It's all coming back out. We took a lot of different thoughts from the bootlegs we've been buying from our lawsuit which was a while back. We showed them to Caroline and they figured let's go with the old Plan 9 stuff.

MRR: How was it getting the Misfits name?

JO: It was a struggle. We got dragged through a system and we got burned by crooked lawyers, and the list goes on and on. But, what really winds up going on is that if you really want something you just hang with it. We wanted our name, that was the main important thing, and we got it and now we think our future's ahead and not behind.

MRR: And how did Glenn Danzig feel about that?

JO: Well, he wasn't very happy about that... (laughter)

MRR: And that was most of the trouble in getting the name back?

JO: Well, yeah. The thing was Caroline and Glenn were out there running with it and we had no input on our own stuff. You don't want to be a musician and have people putting out your records and designing stuff for you and not promoting you or making you look like you feel you should. All that's gonna change. We're gonna have a whole new catalog coming out. Don't buy the bootlegs, save your stuff, everything's coming back out.

MRR: All that stuff? We should see that pretty soon in stores?

JO: It's all coming. (The first "new" release is a compilation due 11/7/95.)

MRR: What about the lawsuit and bootlegs and getting the Misfits name again...

JO: Well, we felt that was our main concern. In

our coffins, and Bobby gets stuck in his. What are we gonna do, "time out", and dump the coffin out on the ground and pull him out. In later years I heard Bobby set up the same prop just to prove he could do it. I think Bobby should just be very thankful that he was in the Misfits, and can go around saying that he was, and in my opinion that's the extent of Bobby's hype. I don't want to take nothing away from Bobby, but at the same time I don't want to have to deal with him. He just doesn't bring anything to the table for us, and if anything he made us play less than we were.

MRR: Mike mentioned in his magazine that you guys had gone through kind of a Spinal Tap situation with drummers.

JO: Well the thing with a drummer is it's not so bad in the studio having a drummer who has problems playing the drums. It's in a live situation you really can not be looking over your shoulder or looking for the drummer to come across. You're either there or you're not, and in our case when we play live the drummer's got to lock me and Doyle down, because we're both so loud that if Doyle's amp goes out I don't even know it. Black Flag left Robo flat... we scooped him up. Robo was good I guess, but he wasn't the best drummer for us. I think Googy was the best drummer we had by far.

MRR: Wasn't the Misfits break-up caused by problems between Googy and Glenn?

JO: In the end I found out that Glenn was right, Googy drives everybody up the wall, but at the time Robo had quit the band because him and Glenn were fighting, we had a show in Detroit, and we had a tour of Germany lined up for "Earth A.D." In the States we weren't making very much money, but Germany had offered us a big paycheck, like $2,000 every night for like 12 nights in 18 days, so Plan 9 needed the money and we needed to go to Germany to get this money to put out "Earth A.D.". Nobody in the States wanted to put it out. We found Aggressive Rock in Germany to put it out. So Robo splits a month before we're supposed to go to Germany. So I called up Googy and explained the situation and told him we had 5 or 6 new songs which I could teach him in 2 weeks. He said "OK, but I want to get paid", and I think that was the chime that struck terror in the hearts of men, because Glenn refused and said he'd rather quit the band than play with Googy. I said if I'm going to Germany I'd have to do a months work in a machine shop. So he would have to break in a drummer from scratch learning 35 songs. So he picked a kid because of the way he had his hair cut. Now I don't know how you choose drummers around here, but we try not to look at the hair before we hear how they play the kit. Halloween was coming, and the Necros, a band from Detroit booked us at a show there, and they went out in the freezing cold and hung up flyers for our show. The kid bombed out. I got totally disgusted because we'd wasted 2 of the 4 weeks before going to Germany. We looked like a bunch of jerks in Detroit, it's one show. I was willing to swallow it and go back to Googy, but Glenn refused even after what happened. That's when I knew the ego thing was bigger than the music, and no one should be bigger than their music. We kinda sat back and said well hey look, if people's personal problems are bigger than what the band needs to do, then there's a total problem here you know, because the band always came first, because it was a band, and it was a unit. Me and Doyle used to practice with a drummer in our garage, and we didn't have a good P.A., and it was cold. We used to practice in sub-zero temperatures, and we would practice for hours. We understand, OK Glenn can't come down and sing because it's freezing. Our point was, look we play with the drummer in the freezing cold. Who plays the drums should really be our decision, and it shouldn't be based upon who you can get along with, and who you can't get along with. It should be based upon who can do the job, and who can't do the job. We were in a position that every time Glenn had a problem with somebody, he was going to sell out the band, and our music was going to suffer. And if our music was going to suffer then it really wasn't worth doing. The disintegration of the Misfits was a shame. Looking back on it maybe I should have been a little more diplomatic about it, and not been so hot headed, but my music was suffering, and my music was being wounded. And there was no way I was going to get up in the morning and play music I didn't believe in.

MRR: How did you feel about the band's thrash phase prior to the break-up.

JO: The Misfits should not be following cracks in the road, it's not like water running downhill. Just because at the time somebody's going to the left, just because at the time it seems like the right move, if that's not where we're going then who cares. We go where we go. We're out there breaking new ground, breaking new frontiers, that was the main wedge of our band. We were able to bust through solid walls just because of the way we would hit 'em, and do

the air. The Kryst thing we did when the Misfits name was locked down in court and we really couldn't get much done. So what Doyle and I did, we sat back and wrote and album that was musically a step above the stuff that we do now. It had a lot of riffs in it and a lot of good drum cuts. It was kinda like Iron Maiden meets the Misfits through Motorhead's amps, or something like this. We went out and hired a singer that had a real Viking-type, godly voice. We were trying to form ourselves in the image of the Lord. We went out and got this guy that had these really great vocals, and he wasn't into doing the project on a full time basis. His head was in some other stratosphere, so we went ahead without him and put out the album. Well, not the album, the EP. But the album will come out. There's a song called "Wherever I Roam" on there. We made the misfortune of handing the tape out to a few friends at an And Justice For All show. We were shocked to find out that there was a song called "Wherever I May Roam" on the album that came out after that. We were a little frustrated with that.

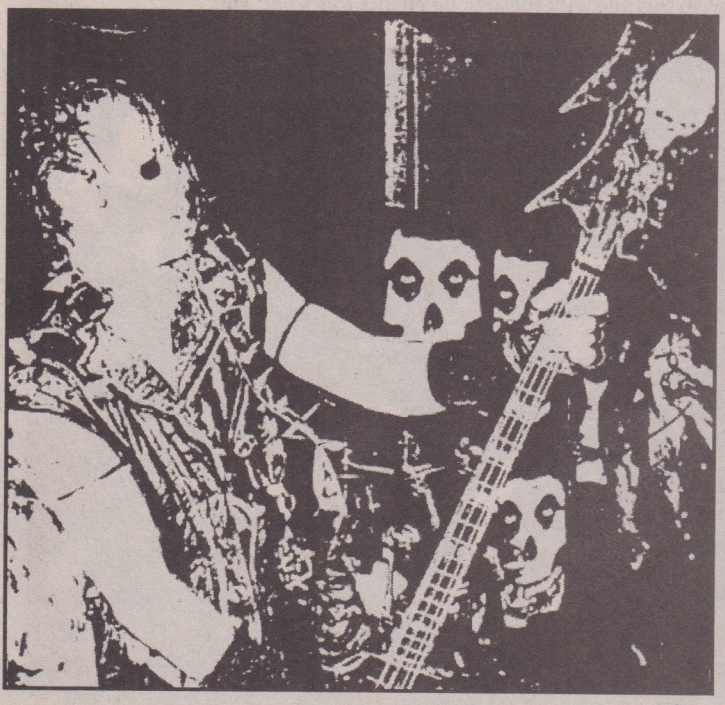
the past you look at all the Misfits products that came out, we never made a dime off it. Even when we were in our lawsuit against Caroline we had to buy up all these bootlegs. That's why I know what real crap they are, and the amount of money you've got to spend for them is totally insane. But there's a lot of different concepts that came out of the bootlegs, hey this has got a good cover, or hey look at this sleeve. In a lot of it was educational and some of it we may even boot the bootleg stuff and put it in our catalog in the format that these guys came up with. There's a lot of heavy bootlegging going on out there.

MRR: I know there's quite a bit of them.

JO: Yeah. They come out on different vinyl and some of them are re-versions of older bootlegs so they are actually booting the boots. We came up with this idea. What we wanted Caroline to do was to go out and buy every bootleg that's out there and put them on a DAT and put them into a computer so this way you could send a blank tape. It would be like a library of boots. You send in a blank tape and we bust you out a bootleg for like five bucks. Now the bootleg that's going for like 50 bucks sits on the shelf. The only way to really beat out a bootlegger is to sell more product then they can and get the stuff out there.

MRR: Which is basically all the new stuff coming out is gonna do. You can just wing on over to the record store and pick all that stuff up.

JO: Right. For like "Bullet" and that kinda stuff there's a lot of different takes that we did that never were released. So when you do buy a record, say with "Horror Business" on it, if there's three or four takes from "Horror Business" you might get them this time. That's what I'm pumpin' to do. I'm pumpin' to drop out all the different versions and give background on each one; where it was recorded and when and the line-up and stuff like that. I know we've been through about a million different line-ups throughout our career.



MRR: Hmmm. What have I got? Well, you answered my question about Kryst the Conqueror already.

JO: Right, right, off

MRR: Burned again.

JO: Burned again. Well you know, you try to be nice to people and do the right thing, and it doesn't always work out that way. So, what are you gonna do?

MRR: What do you think about a lot of Misfits covers going around? A lot of bands play Misfits tunes...

JO: They're good tunes to cover. We cover Iggy Pop tunes. That's the one thing we used to do. We used to do "Search and Destroy" and "I Got a Right". We did a Black Flag tune, we do "Rise Above" from time to time. You find songs that just kind of niche you, fit your band and you say wow, wouldn't that be cool to play. And it's nice when you know the people who are doing the songs so they can show it to you the right way instead of sitting down and trying to figure out the damn thing out.

MRR: Did you show Metallica?

JO: Well, they actually wound up showing me. (Laughter) They didn't actually take my song per se, but they did take my idea. We ran into a problem with them. We went down to see them at a place, took us about three hours to get to them. We took them all kinds of stuff. They pretty much snubbed us and let bouncers hassle us all night. I'm not very appreciative of the hospitality that they show. Don't come to

my show if that's how you're gonna treat me. That's all I've got to say. (Laughter).

MRR: How do you feel about the popularity of your old songs, like the Guns And Roses cover?

JO: A lot of the songs that are covered are really good songs. It's nice to see other bands appreciate them, it would be nice if other bands could actually be able to play them. (laughter) I heard the Guns And Roses "Attitude" and I totally wasn't impressed with it, but I was kind of happy that they did it.

MRR: There are so many devoted Misfits fans and everything, even though you guys haven't played in quite some time now, since about '83.

JO: I think that the loyalty is based on the honesty of the music. When we were doing the Misfits you got to realize there was no money in the scene whatsoever. Any place you went you were always getting to the next place by the skin of your teeth. You had to sleep in the van, buy new tires, you know, it was really hard. I think one of the reasons we're as big as we are is because we tramped through that stuff, and kept grinding and doing our music the way we wanted. Another thing that I thought was really important about our band is that we'd do shows where 20 or 30 people would show up, and we'd play like it was the last show we would ever get to do. I think people respect you for that.

MRR: The songs hold up well too.

JO: I try to stay away from politics in music. Social problems are only a matter of time. Things we might have written about in 1978 no longer apply, so why waste your time writing music about a social dilemma that has nothing to do with the big picture of eternity. The "Phantom Of The Opera" movie, what's that, from 1920 or something, I just saw the original of that 2 or 3 weeks ago for the first time and I thought it was great. If you can bridge 80 years then that has a lot to say about your creativity and your subject matter. We totally don't want to be involved with social problems, or politics, or violence. I mean violence has got nothing to do with it either. It's a waste of time, waste of energy.

MRR: Well, if the Grateful Dead can go on forever, so can punk rock.

JO: Yeah, well, it is the living dead. It's a timeless thing that we do. I don't think that we're locked into any era or we're locked into any trend or stuff like that. I'm trying to avoid this new punk wave. I'm trying to get as far away from this punk revival as I can. I mean, even though we belong we don't belong. We have nothing to do with all the bands that came out and died away and are trying to come back. We are what we are. We don't have a category. I'm very sorry for those of you out there who say that you can tag us and say that they hang in this pile with these bands. We're gonna try and do a lot of great things with our music and our band now. With our line-up I think we can be very versatile. If you listen to songs like "American Nightmare" it's not punk, but it's great. You can't say that it stinks. And "London Dungeon" is a slow song, but it's good. My favorite's "Astro Zombies". I like "Hate Breeders" a lot too. That's the kind of stuff we're gonna try and get back to. We're gonna try and get back to the stuff that has the tunes that you walk out of the place hummin' when you leave. That's just it, we don't want to suffer the fate of this punk movement, because a lot of it's just bullshit coming back the other way. I'm not sayin' were blowin' it off. At the same time, I don't want to be locked in to the kind of thing were we've got to go out and play with a whole bunch of nostalgic type bands when we're trying to do new stuff. We're not trying to walk in our old shadow, we're gonna create new shadows.

MRR: Everyone in here is pokin' at me and asking me to ask you if you believe in Satan.

JO: (Laughter) Well, I believe in God, so I guess I do.

MRR: Let's talk about Jerry Only these days. You live out in the country in NJ.

JO: Yeah. We're about an hour out of Manhattan up in Northern NJ. We've got a ski slope in our town and horse riding and all that kind of stuff.

MRR: And you've got some little ones running around.

JO: Yeah we do. I've got a daughter that's gonna be 13, and my son's gonna be 10. I did the family thing all the while we were out of this. It rounds you off and it makes you a lot tougher. It's fulfilling. I would have hated to have been locked into music for the last 20 years and not been able to have a family. My family's at the point now where my kids are starting to hang out with their friends so it's real nice for me to walk back into it exactly when I walked back into it. I don't regret it.

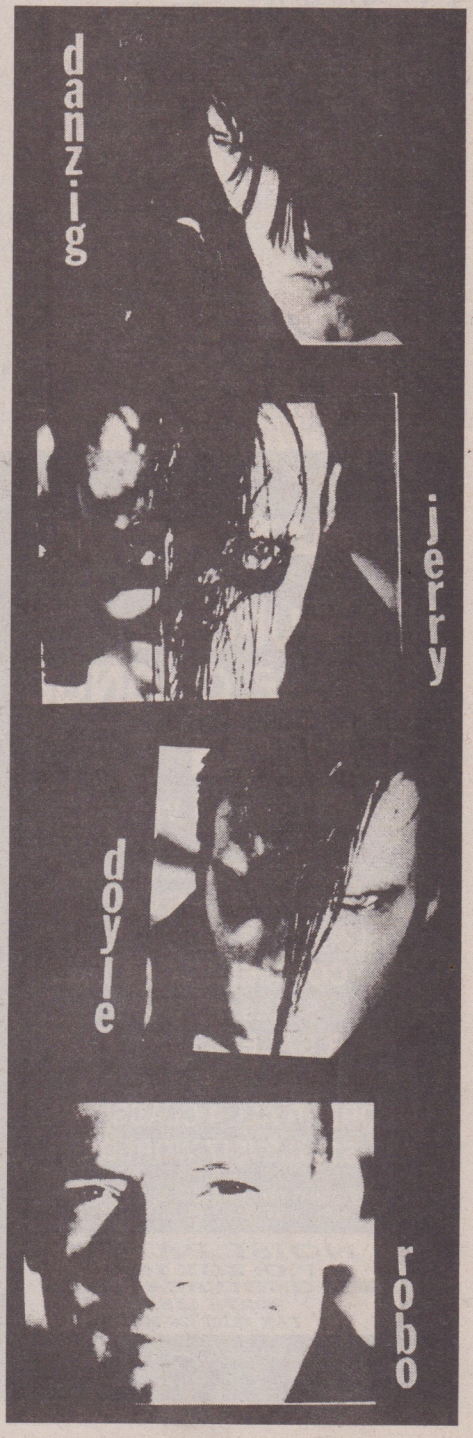
MRR: So when you get back together there will be Misfits tours and all?

JO: I might as well let you guys know about this. We're trying to redo Chiller Theatre. We've got a guy who we're shooting TV pilots all summer long. What we're gonna do is we're gonna have a horror show on where we host it and we have guests in the middle, like painters, like Basil Gogos or Boris Vallejo, or sculptures and prop guys who make masks and stuff like that. We're gonna try and bring on all the different aspects of horror movie making and bring on guests and show all these old 50's B movies. Not the real corny ones, the real cool ones like "The Crawling Eye" and "Hideous Sun Demon", and "Horror Hotel" and stuff like this. We're gonna give you guys all kinds of background information on them. It's not gonna be like the Elvira thing which was kind of corny, where she's always making fun of them. We ain't doin' that. We're actually making it like a documentary on each movie, and try and bring in a guest for it that coincides with what the movie is about.

We've got a buddy of ours who runs a horror show convention out in NY that we just did (Chiller Theatre), so he has all the old tapes and all the background. We have a guy who shoots music videos is gonna come up and do it with us, Drew Stone out of NY. We're gonna try and sell it to TBS or TNT or somebody. Maybe we won't be playing right away, maybe we'll be on TV. That's the angle we're trying to take. We're looking to play for Halloween. We're gonna bring Dave Vanian in right after we shoot these pilots if everything looks good. We're gonna try and play the Limelight in NY for Halloween.

MRR: The Limelight that is, in NY?

JO: Yeah, it's an old church. For you people out in San Francisco that have never heard of it or never seen it, it's huge. It holds about 1500 people. If MGM would have come to me and said "here is 20 million dollars, build us a place to film a video of you guys in," I would have built this church. The church is perfect. It's got all it's own lights and sound. It's got all these cat walks. Right behind the stage is a 30 foot stained glass window. That's probably where we're gonna try and do this thing. We're excited about it. We were gonna strap grenades to the outside of it for the end of the show and just pull the wires. It has the right vibe for the show. We were in town (S.F.) all weekend long. As we were going around S.F. we were checking out all the different venues. We feel that probably the best thing for us to do when we come back to town is to book two nights at the Great American Music Hall. It's fantastic. It's got the right look about it. It doesn't hold as many people as we would like, but the acoustics in it seem be fantastic. The thing just rings. You stand in the middle of it and you clap your hands, and you can hear the sound throughout the place. I don't know how their PA is, we might have to bring in a little extra PA. It seems to have the right feel. The big thing about the Misfits coming back, especially if we've got Dave, who's got this vampire thing going on, which is our thing, is it's gonna be a tour where we do a big city on the weekend and promote all week long going into it. We'll pretty much pick a place that appeals to the kids and also appeals to the image of the band. It's not how many tickets can we sell, it's where do we want to play, not where should we play to make the most money. We don't really care about that, it's just a matter of coming out. We want to make some really great videos. Maybe bring a few new songs to the table when we do come to town. You know with our new restrictions (agreed to in the lawsuit settlement), as far as the old music, we can't make videos of the old Misfits tunes. If you want to hear the old Misfits tunes you've got to come see us play them, or you won't get any new versions of them. I kinda like that, but at the same time we can't video them, so we will be videoing new songs that we write.



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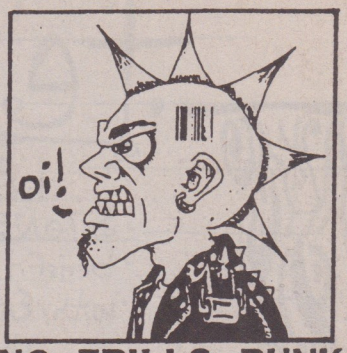

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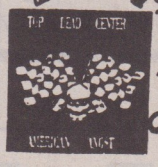

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MRR BOOK REVIEWS

Straight Razor • Harold Jaffe
Illustrated by Norman Conquest
132 pages • $7
Black Ice Books • Unit for Contempary Literature • Campus Box 4241
Illionois State University • Normal • IL • 61790

Time: 20 minutes into the future.
Setting: The treacherous margins of post-industrial society.
Cast: Sexual outlaws, female & male serial murderers, techno freaks, gender benders, rogue cops and punk anarchists
Content: Horror, outrage, razor-sharp satire, virtuosic writing and visual beauty by two of the most original contemporary American artists, in collaboration.

Whoever wrote this cover blurb is so creative pulling these descriptions out of thin air, that they should have written the book instead of Harold Jaffe. *Straight Razor* covers a lot of ground superficially, going for width rather than depth. Which would be okay if the ground covered was a little rare or intriguing in and of itself. But it isn't. How can you shock people if your writing puts them to sleep? This is a question for Harold Jaffe.

Jaffe seeks to impress with his street knowledge, like gratuitously mentioning that "ice" is two parts crack, one part speed and writing wryly about cannibalistic serial killers, corrupt cops and S & M. The trouble is that these things are written about a lot, and by people like Dennis Cooper, Peter Plate, Reza Abdoh, William Gibson... in other words, by "writers." Jaffe's dialogue sounds so phony and artificial that there isn't even some redemptive personalized charm to make up for his lack of talent.

The tone of voice... now could that be something that is at least unique to this book, if the hackneyed subject matter and clunky dialogue are not? Who does it remind me of? Let me think... bitter, cynical, urban guy, numb but with a sensitive core, a loner in a nihilistic, apocalyptic cityscape... I have it. Sperry. Mark Sperry, the guy who wrote those books in the manner of Rollins. Sperry's self-published books have the same fonts, graphics and everything as the Man In The Gap Ads. But as far as writing, Sperry's is far superior to Rollins. In a blindfolded taste test, you would pick Sperry's stories every time. And you would pick them in preference to *Straight Razor* as well.

On the frontispiece of this book there is a quote from J.G. Ballard, about the political power of pornographic writing. I wouldn't start out by having readers think about Ballard, if I were Jaffe, because there are just enough similarities for there to be an unfavorable comparison. Both aspire to a dark sexual realm, transplanting desire from the interpersonal to the fetishistic. Both are repetitively obsessed with cars and men's pantwear, but Ballard's suave 1960s cars and white slacks are replaced by Toyota Camrys and puce bikinis. Puce?

Then there's the punk thing. There are punks in the book, or at least people with mohawks. I mean, who is Jaffe writing for, anyway? It's funny, because he is supposed to seem "street" to a mainstream audience but the street would see the mainstream in him immediately. His "punk anarchists" fit neatly in a list comprised of "rogue cops, sexual outlaws, and male and female serial killers." Oh, yeah, "Ted Bundy, Darryl Gates, and... Ken Sanderson!" Sure, that sounds familiar.

The alleged "visual beauty" in *Straight Razor* consists of a dozen black and white clip art images that look like what you'd do during your first five minutes learning Adobe Photoshop.

I should mention that the first of the twelve stories, for which the book is titled, is pretty good. It's incomplete details seem more deliberate and less like bad writing. As for the rest, by reducing punks, gangsters, black people and queers to elements of horror for the suburbanite, Jaffe chooses to dumb stuff down for a milky readership. Unfortunately, this leaves nothing here for any person who is not shocked by the mention of crack or guys in panties. This book is a hoax. — Greta S.

Restoring the Dream: The Bold New Plan by House Republicans
edited by Stephen Moore
231 pages • $10
Times Books • New York • NY

You only need to read a few pages of the Republicans' follow-up to their infamous *Contract With America* to be impressed with the beauty of the scam which they've managed to pull off: between these two books, the Republicans have managed not only to tell the American people when, where and how they're going to be screwed, but they've made it seem like a good thing. It's like being told to think of your firing squad as an innovative new method of stress reduction.

Essentially, *Restoring the Dream* is a political epistle from the Republicans to the American people, hailing their triumph in carrying out the initial stages of the *Contract With America* and detailing the route that they are taking the country on. The book is invaluable to gaining insight into the minds of Newt Gingrich and his cronies. Despite layers of doublespeak and hyperbole, enough peeks through the cracks to be very revealing.

The ideology of *Restoring the Dream* is shaped by two basic assumptions, both of which should be familiar to anyone who gives even a cursory glance at the headlines: first, the need for a return to traditional "family values," and second, "the business of America is business." This second slogan is the most important; once we accept that what's good for GM is good for us, the idea that social problems are a result of too many moral degenerates just naturally follows. After all, you've just discarded corporate policy as a possible factor in creating unemployment, crime or poverty—these are the people who are supposed to help us.

A classic example of the doublespeak that makes up *Restoring the Dream*'s ideological core is the portrayal of corporate "downsizing." In the rhetoric of the Republicans, corporate downsizing represents a revolutionary, progressive step in the economic growth of the United States. It shows how private enterprises are able to transcend bureaucracy and become sleek, efficient machines that are veritable cornucopias of wealth for all involved.

What this little scenario doesn't mention is that downsizing involves massive layoffs of American workers, thousands at a time. The

resulting increase in profit, more often than not, goes into raises for the Board of Directors of the company rather than being reinvested into the economy. It is, in short, a remarkably efficient strategy for concentrating wealth into fewer and fewer hands.

The truly amazing thing is that this brutal reality actually is spelled out in black and white and then simply ignored. In discussing Ford's success in increasing its share of the auto market, *Restoring the Dream* notes that "Today Ford produces a Taurus with two and one-half times the quality but only one-half the workforce required fifteen years ago." The obvious question presented here is, "What happened to the other one-half of the workforce?" The answer is that most of them were canned. The fact that the House Republicans do not even raise this question is profoundly revealing. It is treated as a complete irrelevancy; in the Republican rhetoric, what truly indicates economic health is not employment rates, but the rates of profit of the corporations themselves. Consistently, the increase of "productivity per worker" (read: fewer workers doing more work) along with ever-increasing corporate profits are portrayed as positive. The consequences of these corporate policies for the average American are never even questioned.

Standing in opposition to the good corporate types is a lineup of the usual suspects—mostly "big government" agencies that stand in the way of profits, "misguided" social programs and dependent welfare recipients. None of this should come as any great surprise, but where *Restoring the Dream* does become revealing is in the archaic rhetoric used to make the case. One of the most glaring examples of this is the use of the term "illegitimate" to describe children born out of wedlock. When was this term last considered to be a truly valid way of describing a human being simply because his or her parents didn't happen to be married? To call someone "illegitimate" because their parents didn't happen to be married at the time of their birth implies that the father is the only person that can bestow validity on their existence—an attitude that hasn't been held by civilized people since the end of the Victorian Era.

The panacea proposed by the Republicans is privatization. The word comes again and again like an endless litany throughout *Restoring the Dream*. Social programs drag us downward. Welfare victimizes the poor (it does, but not because it's given away so freely, like the Republicans claim). The country needs to be run like a business! The "Thatcher Revolution," which involved massive sales of publicly-owned assets to private investors, is held up as an example to be followed by America. Among some of the assets that the Republicans recommend selling or eliminating outright are: "non-environmentally sensitive" public lands, Amtrak, the Corporation for Public Broadcasting, public housing units, the Air Traffic Control System, the National Endowment for the Arts and the National Endowment for the Humanities. None of these really qualify as major segments of the Federal budget. On the contrary, these are all public services which are legendary for being underfunded. Even eliminating these items outright from the Federal budget would probably not make all that large a dent in total expenditures; their demise or sale would, however, open up enormous opportunities for private corporations (which is what it's all about anyway, right?). Anyone want to make odds on how long it'll be before Newt and company propose privatizing the FBI or the military services?

There's really no place to learn about something like right from the horse's mouth, and as long as you keep on your toes, you won't get any closer than *Restoring the Dream*. If you want to know what Newt and his friends have in mind for you, read this book now. — Chris Hall

The Black Book: 1995 Edition • edited by Bill Brent
192 pages • $12
Amador Communications • POB 31155 • San Francisco • CA • 94131

So, you have to go home to Portland to spend the holidays with your folks. You shop in malls all day, share certain tidbits about your life and withhold many others. You kiss them goodnight and then you... Fuck! What the hell is a sex-positive, no sex-fucking-hungry punk like yourself going to do in Portland? Well, if you remembered to pack your copy of *The Black Book*, bliss is just a page away. Bill Brent, the man who always happens to host every party I attend or edits almost every book and zine I ever read, has put together this resource guide of sex-positive services and organizations in the US and Canada. The 1995 edition just came out and if you don't already own it, definitely go out and get it. There is a reason your life is not as exciting as mine; I know where to go.

The Black Book has listings of the different facets of the sex industry: sex oriented publishers and book stores; body piercers and tattoo artists; gay/lesbian friendly counselors; leather and toy shops and my personal favorite, groups and organizations for those interested in sadomasochism, bondage and dominance. All listings are sent in by the venders but are checked for current information and accuracy. Each listing includes the address, phone number, hours of service and the gender and sexual orientation of the audience the vender tends to target. The listings marked "Gateway Resource" are considered clearinghouse types which can provide readers with leads and referrals to other groups, branches, event listings and information on the topic of interest. These are particularly useful for those who know what they are into but don't know where to start. For added viewing pleasure, alongside these listings are great illustrations by Fish, of *Brat Attack* zine fame. These explicit and extremely funny little drawings will give you a lot to smile about as you flip through the pages.

Bill Brent also edits *Black Sheets*, a kinky queer zine geared towards the sex friendly reader. Here you can sample the work of some of the individuals who listed their services in *The Black Book*. The stories are hot, the interviews candid and the photos leave nothing to imagination. Brent strongly advocates the right to have sexually explicit material. He produced *The Black Book* because he not only believes in the freedom to express ourselves sexually in any manner we choose, but that the tools and resources necessary for this "pursuit of pleasure" should be made available to all. And he really does an admirable job, especially if you live in the Bay Area. He does acknowledge that 40% of the book's listings are from venders in California. Either there is a wealth of sexual activity in this state (and I can vouch for that) or other states need to be contacted for further editions. So if you live in a remote little state and don't know where to go to meet others

with your kink, you may be out of luck. But look anyway, ecstasy may be right around the corner.

Everyone is sexual. Even those of you who choose to deny it. The way I see it, you can use the sex information that mommy and daddy gave you and do it the old-fashioned way or you can find out what they're not telling you. I found out, but I did it the hard way. *The Black Book* offers all the resources and contacts you'll need to uncover what really gets you hot. So, if you want to explore, this book lets you know where to start. — Queenie

The Garbage People • John Gilmore and Ron Kenner
178 pages • $14.95
Amok Books • 1764 N. Vermont Avenue • Los Angeles • CA • 90027

Since the early 70s Charles Manson and his faithful family have been the subject of numerous books, from the self-serving (*Helter Skelter*) to the questionable (*Manson In His Own Words)* and now after nearly 25 years in obscurity, Amok has reissued one of the first Manson books ever printed, *The Garbage People*.

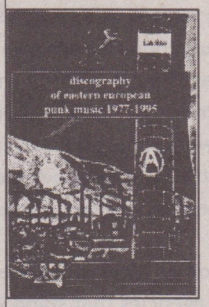
In regards to Charles Manson, most of society would say that a hero has been made out of a monster and that releasing a book pertaining to him is perhaps tantamount to murder itself. After all, the publishers and authors are making money from corpses, right? But what most of society does not comprehend, is that the system from which Manson was thrown created the monster which he became. The straight press, through their slanted reporting offered Manson to the counter culture as a hero. They gratefully accepted Manson while he took the title bestowed upon him and turned himself into a superstar. So do we need another Manson book to be issued (or reissued)? The answer is yes, as long as we can garner new and interesting ideas from reading it.

John Gilmore approaches Manson in an unique manner; not as the horror stricken outsider from the straight world, but as the jaded son of a former LAPD officer and a former starlet mother. Another thing that makes this book so different from many of the other Manson tomes is the abundance of quotes and conversations contained within its pages. Where Nuel Emmons claimed his book was *Manson In His Own Words,* Gilmore and Kenner hold the legitimate claim to that title because a large portion of the book is written in Manson's voice. For this updated edition, Gilmore had in-depth conversations with Bobby Beausoleil and various other family members. For the first time in print, Beausoleil gets to tell his story, from his youth in El Monte through his crimes and his stay in prison. Beausoleil has lived a life that is as intriguing as Manson's and it is refreshing to see a new curve put on the story of the family. The bulk of this book is written in the voices of family members and that's what makes it interesting reading and not just another quickie Manson book out to make a buck.

The Garbage People includes 32 pages of photos which are the centerpiece of the book. You won't find page after page of an insane looking Manson staring back at you in this section. You will find pages of crime scene photos including morgue shots of the victims. These photos show the true ferocity of the violence committed on the victims. Saying these photos are disturbing is an understatement.

Like most people, I am a little leary when a "new" Manson title appears on the shelf but *The Garbage People* offers up enough of a different view that it warrants a purchase. True, some of the same old Manson material is in here but the style of the writing, the photos and the view from Beausoleil make this essential Manson family material. – Trent Reinsmith

Discography of Eastern European Punk Music: 1977-1995 • Luc Haas
104 pages • $12
Antipodes Souterrains • 28 rue de Soultz • 671000 Strasbourg • France



This book by *MRR*'s long time traveling scene reporter Luc Haas is the definitive catalog of punk music from Eastern Europe.

The book starts with a short introduction describing what punk was like behind the former Iron Curtain. There is also a brief explanation of how the material was gathered and what was included or excluded. The eighteen countries listed are current to date and include the bands from places that did not exist five years ago, like Estonia, Moldavia and Ukraine. There also complete listings for bands from countries that disappeared, like East Germany. Each listing includes a description of the band's musical style and known discography. Certain bands have no releases listed because they only made home recordings while others only have cassettes due to political persecution or a lack of vinyl production facilities

Eastern European punk has been around since the late 70s. Eastern Europeans have been listening to rock n roll since the early sixties and their styles of playing music vary as much as our western styles. But the differences greatly outweighed the similarities. Eastern Europe does not have a high standard of living so playing and recording music is more difficult. Then there is the problem of mobility. Here in the west, bands have the opportunity to travel and grow. Not so in the east, where travel is heavily controlled and one language ends and another begins at a border crossing.

In Eastern Europe rock n roll was openly attacked by the state. Communist officials saw the music and it's culture as decadent and persecuted anyone associated with it. Countless musicians, artists, writers and anyone different ended up in mental hospitals to be cured of their deviant ways. This constant threat forced particular scenes underground. This isolation is the reason why Eastern European punk doesn't have that straight ahead hardcore style often found in Western punk. And unlike Western bands, the ethnicity of a particular culture of Eastern European bands have large influence in developing their character. How about a Siberian band combining punk and polka sung in Russian after a couple shots of vodka.

In his introduction, Luc Haas says it best "Punk is rejecting conformity, expressing one's feelings of dissatisfaction with the system, and refusing to be controlled. So the existence of different punk scenes and styles worldwide should be accepted." With the colapse of the Berlin Wall, the next generation of great bands might not come from LA or Seattle, but from somewhere else in the world. — Harald Hartman

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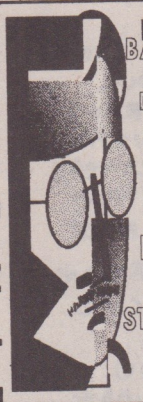

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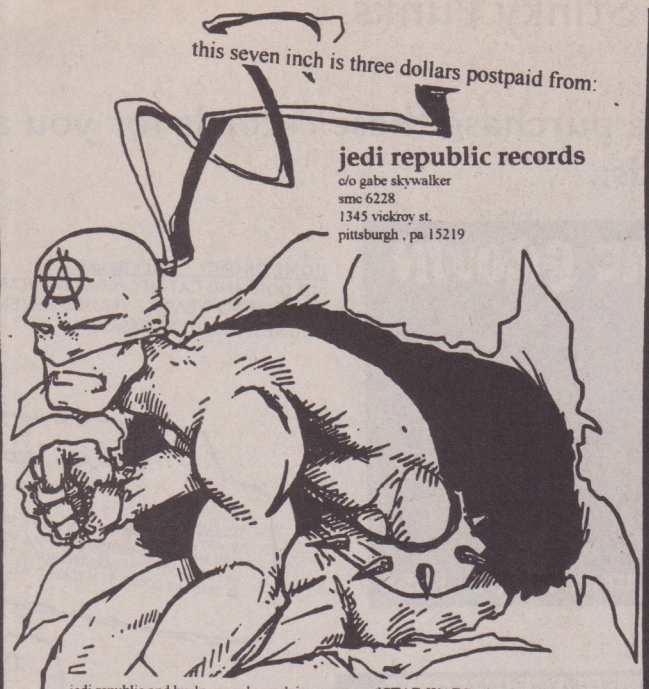

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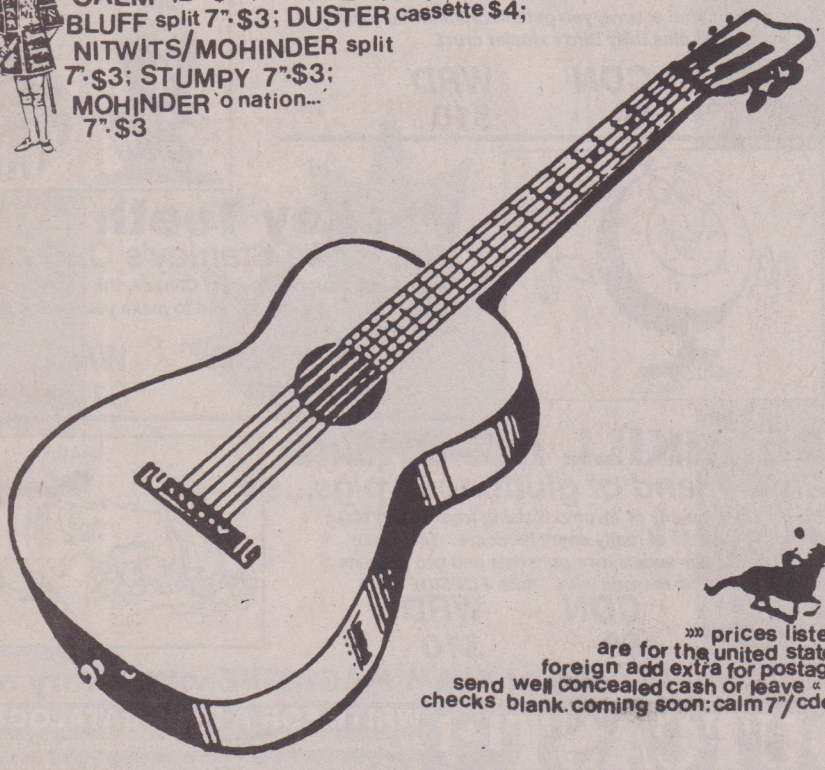

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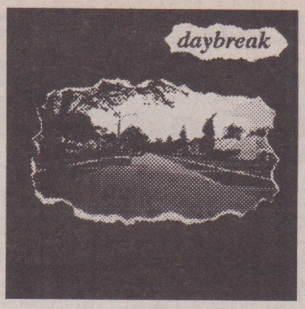

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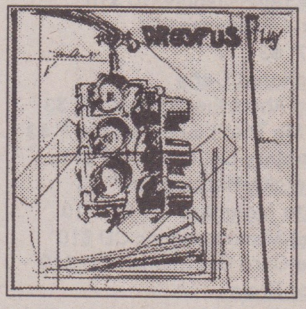

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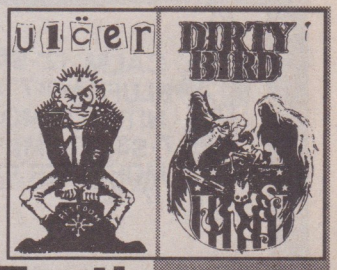

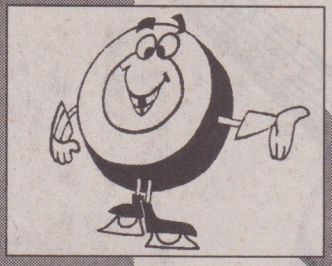

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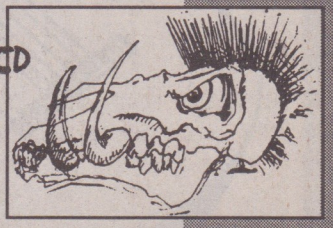

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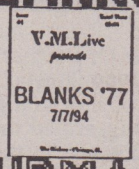

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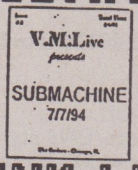

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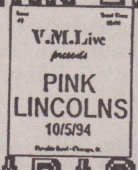

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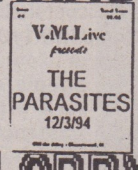

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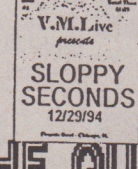

5 rockin' old school punk from Indiana invades the Fireside! Knocks yer block off!

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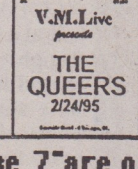

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(Rocco 9)

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(Rocco 8)

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (AM) Alan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (RW) Ryan Wells, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

ADZ - "Piper At The Gates Of Downey" LP

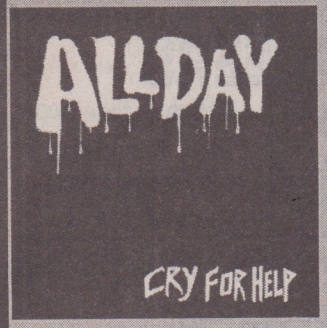
This record, it's like, "punkmetal". If it were faster it might be speedmetal, but it's kind of slow and guitar-oriented, with vocals where you can hear the exaggerated sneering. It sounds like EXODUS to me, who are big in Europe, by the way; really well-produced, in that L.A. kind of style, like the FLOWER LEPERDS (the singer is Tony Reflex, one and the same) or MOTORPSYCHO, if you like that kind of thing. (GS)
(Bitzcore, Postfach 304107, 20324 Hamburg, GERMANY)

ACT OF FAITH - "Gain" CD

Straight edge hardcore 1995 style - progressive rock mixed with funk metal. You know what I mean - chunky guitars and songs that are all mosh parts and no fast parts. The passionately sung vocals remind me of SPITBOY a little. The lyrics are hard to understand, they're a combination of emo and posi-core. If you're into the current SE trend, you'll probably really like this. (AM)
(Standfast Records, PO Box 973, Lilburn, GA 30226)

THE AGGRAVATORS - "Pissed Again" EP

I honestly do not know how that little shit-hole of a state they call Ohio (yes, I have been there) manages to pump out such great punk rock. Simple, catchy and aggressive punk rock with a definite early hardcore influence. Rates very high on the head-bouncing meter without any hint of pop. I think that says a lot. (KK)
($3.50 ppd: Sonic Swirl Records, PO Box 770303, Lakewood, OH 44107)



ALL DAY - "Cry For Help" EP

Well, this was a change of pace. More like one pace forward and three back. Not necessarily in a bad way. ALL DAY fuse an early 80's Boston sound with an LA hardcore approach. Tough, angry wolf-pack like choruses and thick powerchords predominate throughout. The back cover photo of, I presume, the singer only adds to the machismo-factor (bare chested, tattoo's galore, and still bloody "Help" carved in chest), which makes me a bit weary of what attitudes this band might bring along with their musclebound music. Although, they do have a song mocking blind, macho abuse of women. I'll be curious to hear more. (BG)
(Know Records, PO Box 4830, Long Beach, CA 90804)

ALL FALL DOWN - "Long Walk Home" CD

This is good strong well recorded *loud* pop punk with 3 of the 4 band members handling lead vocals. This is a fun, out of control disc with a raucous live POGUES cover at the end. It's a must for fans of Fat Wrechords and Dr. Strange style bands. (MM)
(Kranepool Records, PO Box 7164 Capitol Stn, Albany, NY 12224-0164)

APOCALYPSE HOBOKEN - "Easy Instructions For Complex Machinery" LP

The vocalist of this band has a weird voice, and contorts his voice lot, like he says "soid" for side. His voice varies between Eddie Mercury, Billy Joe and Keith Morris (CIRCLE JERKS). The music is fast, simple, heavy, melodic, punk rock. I think I like it. Very strange photos on record sleeve. (JH)
(Johann's Face Records, PO Box 479-164, Chicago, IL 60647)

ARMITAGE SHANKS - "Sing And Play Twenty Punk Hits Of The Seventies" LP

The SHANKS dredge up some of the grungiest punk tunes from late '70s UK and grind them up through their gobbing, working class style...and for the most part, it works! Twenty songs, raw as all hell, include great versions of the CLASH's "1977," MENACE's classic "GLC," ALBERTOS Y LOS TRIOS PARANOIAS's "Kill," (unbelievable!) and even the 101ERS' "Keys to Your Heart" (never sounded better). It's like a punk greatest hits performed by the KILLJOYS. Recommended, of course. (SS)
(Vinyl Japan UK, Rear Yard, 281 Camden High St, London, NW1 7BX, ENGLAND)

AS WE SPEAK/IGNORANCE NEVER SETTLES - split EP

One song each from two very different bands. INS are by far my faves with a crunchy feel and angry screams. The riffs are catchy and heavy with lots of power, perfect for head banging and fist clenching. AWS play a much catchier and listener friendly style that warrants more of a bob than a bang. Melodic and sorta tuneful with touches of heaviness, but no real concentration on it. (NN)
(Winter Records, 30 McIntosh Ct, London, ON, N6C-6A7, CANADA)

ASTREAM - "Marvellous Tomorrow" CD

ASTREAM play very typical fast, melodic punk that'll make the BAD RELIGION/Fat Wreckords crowd smile. They do it as well as the next band. (BG)
(Bad Taste Records, Box 41, S-221 00 Lund, SWEDEN)

ATOMIC FIREBALL - EP

Here's a heavy 5-song 12" from a Japanese label known for heavy, arty-sounding sludge. The only song I liked on here was "Disco" which featured the most interesting guitar sounds. You can kinda hear the MELVINS and HELMET records playing faintly in the background... (RW)
(ZK Recs, Shinbashi Bldg, 3-4-12 Shinbashi, Minato-Ku Tokyo, JAPAN)

MUSIC REVIEWS

BACKSIDE - "No Today" CD

Enthusiastic, melodic hardcore which I think if I hear another note of I'm just gonna B-A-R-F. Actually this really quite good CD, pardon my grumbling. Pissed off lyrics, short speedy songs, and they seem to be actually striving to sing about "something", if ya know what I mean. When you get down to it this, is sorta what HC should be; young, enthusiastic kids screaming about things that infuriate them. Pretty cool. (LD)
(Isolated Records, 541 N. Main St. Ste, 104-180, Corona, CA 91720-2043)

BARNYARD BALLERS - "Rock Out, With Your Cock Out" CD

Holy hillbilly, these thick necks rock. Two stepping, tongue twisting, red neck loving bastards from San Diego. Swing, Stand up bass, country licks and a whole lot of loin went in to this package. A sure bet for a Saturday night date. Swing your baby left and right. Animal lovers beware, cause they can make any pig squeal and they will deliver the tube steak to the butcher. Number one in my meat drawer. (SM)
(Insane Records, 4507 30th St #26, San Diego, CA 92116-4239)

BASSNAZZ/LOMAS - split CD

BASSNAZZ is a good garage type band with pretty basic fuzzed out rock and roll. "Walkin' With Mummies" sounds an awful lot like it could be the band they are referring to. LOMAS is more toward the pop punk side with some very catchy songs. (CK)
(Dischi Del Lu Culo, no address, ITALY)

BIKINI KILL - "I Like Fucking/I Hate Danger"

A decidedly "rock" feel on the A-side which reminded me at first of JOAN JETT (with whom they've recorded before, so that no surprise). But with a title like "I Like Fucking" you know it's not gonna be another "I Love Rock'n'roll". The B-side, written and sung by drummer Tobi Vail, is as insightful lyrically and as moving musically as you would expect from this influential band. Another classic (though not my favorite) record from the KILL. (PC)
(Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)

BITTER - "No Miracle/The Hunt For Glory"

Really solid hardcore that packs a punch while retaining an aggressive rhythm. At times this reminds me of WORLDS COLLIDE, only with a little more speed. Just two songs here, lyrically in an emotionally isolated state of mind, and while some might call this 'tough guy' music, I say not everyone is a sucker into hugs and sharing their feelings with whoever. Save that shit for new age discussion groups. (MA)
(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

BLANK - "The Race" CD/EP

Pleasent, peppy, pop-punk of the midtempo melodic variety. OK, so in some spots the singer sounds a bit like Billie Joe. Leave 'em alone about it. It's not his fault. Alright, maybe the first song on here has a riff that sounds like the J CHURCH song "Priest". Lance and them probably were inspired by the same record somewhere. Anyhow, this is a good representation of Bay Area style music via Maryland. Check it out. (MM)
($6 ppd: Sneezeguard Records, 301 Annapolis St., Annapolis, MD 21401)

BLANKS '77 - "V.M. Live" EP

Apparently the first in a new series of releases of live music recently recorded. The band here plays traditional English style oi!/punk and, in fact, even cover PETER AND THE TEST TUBE BABIES (as well as the HEARTBREAKERS). The recording is good, not great. The series is attempting to capture the vitality and essence of these live shows. I'm not sure that any recording can do that. (KK)
(V.M.L., PO Box 183, Franklin Park, IL 60131)

BLANKS '77/SUBMACHINE - split EP

Hard to go wrong here. Both these East Coast bands cover a DWARVES song, as well as doing one of each other's songs. Jersey's finest, BLANKS 77 are more tuneful but still full-throttle punk rock, while Pittsburgh's SUBMACHINE are equally raging though not quite as clear sounding. Get this! (TY)
(Six Weeks, 2262 Knolls Hill Cir, Santa Rosa, CA 95405)

BLEW - "Accident" CD

Super melodic punk from Japan. Some real nice moments - a couple of pop hooks that sunk into me despite my lack of taste for this stuff. Could be a Japanese JAWBREAKER, I guess. Didn't know Tokyo had a Mission District. Not bad, but needing serious help with the English lyrics - shoulda left them out of the liner notes, anyhow - what a mess!! (RY)
(Snuffy Smile, 4-24-4-302 Daizawa, Setagaya-Ku, Tokyo 155, JAPAN)

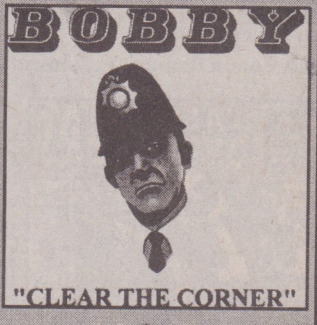
BLOODY MESS & THE SKABS - "A Dog Biscuit For Sick Puppies" EP

"We're the only punk rock band left in the world", as or they say (at least in Peoria, IL). Well, they do hold up that scuzzy, raunchy Midwest side of things pretty well, capping on OJ, lauding drugs, etc. Much better than their 'country' experiment, this is raw and vital. (TY)
(Black & Blue Records, 400D Pulham Pike #152, Smithfield, RI 02917)

BLUE EYED DEVIL/THE KROFT SUPERSTARS - split EP

South Bay spawned BLUE EYED DEVIL sound more like they're from South Tennessee. Not too punk but has some listenable value as a way faster, catchy ANTI-SEEN. Feigned country accents abound. (After living in the south for years and years though, this seems stretched pretty far). THE KROFT SUPERSTARS are from Oakland I guess but, I've never heard of them. Mid tempo and heavy but, a weird sound (not entirely accurate) but kinda like a slower, more cacophonic UNWOUND. Interesting definitely. (FR)
(Kroft Superstars, 835 Milton St., Oakland, CA 94607)

BOBBY - "Clear The Corner" flexi



This is a weird one kids. No info what so ever, don't know where the bands from (sound bite with a British accent, but that's about it.) Crazed, thrashy grind, so I can't possibly eke out the lyrics, and so this could be just one big joke. I can't help being reminded of other "dubious" 7"s by PROFESSOR and GAS MASK. However, the best indicator of where this band is coming from is their song titles which are "Clear The Corner", "I Will Kill You With My Club", "Kill Em' Then Cuff 'Em" and "Sh-Booom!!!" All the while the graphics sport a pompous looking Bobby and as baseball bat. Another interesting surprise from the folks at TPOS. (LD)
(TPOS, 12 Mill Plain Rd, Danbury, CT 06811)

MUSIC REVIEWS

BORIS THE SPRINKLER - "Saucer To Saturn" CD

Well, what can you say that hasn't been said? Our strangest (and most entertaining!) columnist and cohorts return with another CD. This indubitably contains their best songs (the singles), plus a number of previously unreleased songs. While at times it seems all too derivative of their influences, it's still some of most catchy pogo punk around. Love him or hate him, Norb's got a good thing going. Track listing is (maybe intentionally?) wrong - way more songs than listed. (TM)
(Bulge Records, PO Box 1173, Green Bay, WI 54305)

BOTCH - "Faction" EP

This 7" starts off pretty moody, and I had no idea what sizzle I was in store for. There's some awesome blistering hardcore here! It's almost got a UNIVERSAL ORDER OF ARMAGEDDON approach, mixed with something heavier like DAMNATION. Really good. (KG)
(World Of Hurt Records, 8832 9th Av. SW #10, Seattle, WA 98106-2521)

BRAINIAC - "Internationale" EP

Listening to this EP while suffering from a bad head cold maybe wasn't fair to the band but I can't picture myself liking the incredibly annoying squeaky-voiced vocals on one side under any circumstances. Now the other
song has a real cool Martin-Rev-on-cough-syrup feel to it that my shitty condition actually accentuated, so it evened out. May I say regarding the cover: lovely printing! (RW)
(Touch & Go, PO Box 25520, Chicago, IL 60625)

BRAINSTORM - "Milosevic Is Dead" LP

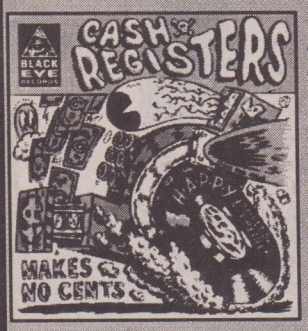
Punk hardcore from Yugoslavia, or is it Serbia? It's got some of the early '80s raging stuff, but then has a bit of 'heavy' guitar and some more 'eclectic moments' that remind me of the bad ol' days of mid'80s HC or whatever it was. (TY)
(Intermusic, Strahinica Bana 43, 11106 Beograd, YUGOSLAVIA)

LOS BUGES - "Hungry For Love" CD

Spanish rock and roll that has THE STOOGES written all over it. Cool fuzzed out guitars, some screaming and other essential rock and roll elements. Great stuff. (CK)
(Roto Records, PO Box 49129, 28080 Madrid, SPAIN)

BUGIARDI - "...Adesso Basta!!" 10"

Despite looking like some kind of cheesy hip-hop/dance record, this is a pretty decent and varied collection of pop punk ditties from, of all places, Italy. That's right, those Eye-talians beating us at our own game, kids. It's time to start making some better music, America. In the meantime, I'll be listening the mid-tempo, RAMONES/TOY DOLLS (and many other pop and punk bands)-influenced sounds of BUGIARDI. (PC)
(La Banda Bonnot, V. Nomentana 113, 00116 Roma, ITALY)



CASH REGISTERS - "Makes No Cents" EP

Dumb pop punk. I'm sure they're fun to watch live, but I've been listening to a lot of SUICIDE lately and I just can't enjoy this. Four songs here, if you like the HI FIVES, get this. (EC)
(Black Eye Records, PO Box 315, New York, NY 10276)

CAUSE AND EFFECT - "Silence" EP

A four song EP from this French band, delivering fast political hardcore with three vocal styles as listed on the sleeve - melodic, crust and punk. Indeed, all three styles appear. This band is above average, and no doubt rouse some hearts and minds to action live. This actually reminds me a lot of ONE BY ONE's first 7", when they were a three piece, and that was an awesome record. So, go for it! (AM)
(Panx, BP 5058-31033, Toulouse Cedex, FRANCE)

CHEETAH CHROME & MIKE HUDSON - "Downtown Beirut/Nothin'"

Oh man! This is quite pleasing to the ears. It feels good to hear a record that has got some balls these days, even if it is done by old men. One side of this is a real street rocker.... well produced, loud.....!!!!!! The other side is slow, RICHARD HELL-like, sad..... beautiful... I'm off to my wife now... (SW)
(OR Records, PO Box 30310, Indianapolis, IN 46220)

CHUMPS - "Russian Roulette" EP

Frankie Nowhere, Dewey Decibel, Papa Sean, and "X" - collectively the CHUMPS - turn in their debut EP, produced by one Ben Dover. Funny stuff, but you really can't fault them for being creative. They sound like they could be the kid brothers of the FEELERS or LOWDOWNS - young, loud and snotty, with a pissed-off edge that they should take and run with. Play the b-side first, though. (JR)
(No Lie Music, 2118 Guadalupe, Austin, TX 78705)

CLEAN X - "Find The Truth" EP

Damn good hardcore 7" from this Yorba Linda, CA punk band. It's fast, melodic HC along the lines of AFI. The record has intelligent lyrics as well. On "Hard Guy", CLEAN X sing: "Some think you're cool, but I still think you're lame-impressing all the fools with your big guy truck- thinking girls aren't worth it if they don't want to fuck." Also included, is a good song about skateboarding camaraderie. Give this record a listen first chance ya get. (BR)
(Dental Records, 5142 West Knoll Dr., Yorba Linda, CA 92686)

THE CLEAVERS - "Livin' For Leisure" EP

This is pretty cool. I mean, there are songs about Abe Lincoln ("Why did you have to die?"), Alcatraz ("I made a knife from a license plate") and being a robot... The music is mostly hardcore, '80s style. It's melodic and there's a tune in every song. You just have to look for it once in a while. (LH)
(Wantage Headquarters, 112 SE 18th, Olympia, WA 98501)

MUSIC REVIEWS

CLETUS - "Janine" EP

This four song record, it's pretty okay. It's worth getting for the title song, "Janine," a catchy SCREECHING WEASELSish song about trying to convince your girlfriend that you really are off heroin, no, really this time, no, you don't have to hide your purse anymore, you gotta believe me baby...That might sound pathetic, but the song is really great. I can tell at least one of them did their research. Two of the other songs are good, although the Lookout! sound is already overdone by more distinctive bands. And hey, this "*produced by Joe Queer*" thing, in big letters, does Joe Queer make them write it that prominently, or is it so stupid people can know what to like? (GS)
(Johann's Face Records, PO Box 479164, Chicago, IL 60647)

CONTEMPT - "12 Years On/ A.C.A.B."

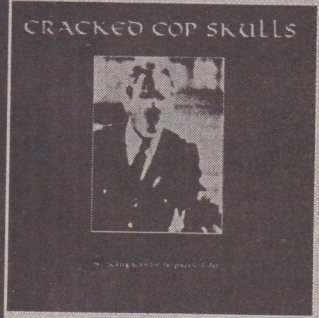
Here's excellent punk rock from this English band. This is gritty punk in the fine tradition of GBH, CHAOS UK and the UK SUBS. These influences are readily apparent in the shouted choruses and tastty Nicky Garratt guitar parts. There's a humorous picture on the sleeve of the Queen Mother with her finger in her nostril excavating a large booger. Good politics on this one: "they're still fighting on". Last record by the band was from '86, and "Martin" seems to be the only original member. No address on this 7", but here's the one from a decade ago. (BR)
(Insurrection Records c/o Martin, 75 Park St, Madeley, Telford, Stropshire, UK)

COPASS GRINDERZ - "Live Rokuonki '91-'92" CD

Japan's COPASS GRINDERZ are definitely a live band, very loud, all sorts of crazy rock maneuvers, and usually a show doesn't go by without the guitarist bashing his forehead in with his guitar and bleeding all over the place. Does this translate to a live recording? Well, sort of. Sixteen tracks of both originals and covers (STOOGES, MUDHONEY), their melding of straight-blasting rock riffs and breaks with mid-tempo inventive punk/rock and shouted vocals. (KS)
(Bloody Butterfly, Kikuchi Bldg 2F, 2-1-9, Kitazawa, Setagaya-Ku, Tokyo, JAPAN)

COWPERS - "Rattle" EP

Huh, this is an interesting release we've got here: what with it's "Postcrypt" type face, and buxom, bare-breasted babe, holding a severed head, I thought I was finally going to be allowed to join the elite selection of garage reviewers MRR seems to be plagued with these days. Boy was I wrong, this is some crash bang noise that any fan of HAMMERHEAD or GUZZARD would be happy to own. These fellas from Japan pound out a bunch of awesome songs which bring to mind the two aforementioned bands as well as power chord rockers RFTC, to the harmonies of SUPERCHUNK. Interesting, works swell, I like. (LD)
(ZK Records, A Bldg, 3-4-12 Shinbashi, Minato-ku, Tokyo 105, JAPAN)



CRACKED COP SKULLS - "No Fucking Tears For The Pieces Of Shit" EP

Twelve straight forward punk blasts, a lot for a 7" with decent sound quality and discernible music and lyrics. All the songs have a similar upbeat feel that reminds me of mid '80s four chord hardcore. Included are songs about animal liberation, among other things, but they manage to handle it with a unique positive sincerity that makes it all feel very genuine. (MK)
(Days Of Fury, PO Box 65, Wallasey, L45 3QE, ENGLAND)

CRESTFALLEN - EP

Happy-and-somewhat-go-lucky melodic punk that sounds fresher than a lot of the melodic punk that's so omnipresent today. Musically friends of MONSULA. (KG)
($3.50 ppd: Seven Lucky Records, PO Box 1763, Denver, CO 80201)

CRIPPLE BASTARDS/SENSELESS APOCALYPSE - split EP

Japan's SENSELESS APOCALYPSE appropriate a noisy melding of ANAL CUNT-style blur-core with the noise, distortion and off hand mesmerism of early BUTTHOLE SURFERS. Unpredictable, thrashy and weird. Italy's fasted growing export, CRIPPLE BASTARDS, turn the distortion up and then up some more for a thrashed-out jaunt through 12 quick grindy hardcore detonations. (KS)
($5 ppd: View Beyond, Pavel Tusl, PO Box 35, 349 01 Stribo, CZECH REPUBLIC)

LOS CRUDOS/SPITBOY - split LP

Absolutely fucking essential! In your face passionate outrage and to-the-point lyrics dealing with issues of gender, race and the sour turns of society at large. Chicago's LOS CRUDOS eleven songs absolutely rip from the very beginning with totally overwhelming energy, stripped down hardcore and caustic Spanish-sung vocals. The final recordings from the Bay Area's now-disbanded SPITBOY are their most powerful—heavy, lurching and rockin' mid-tempo rhythms layered through creative guitar work, hardcore vocal shouts, and occassional acoustic influences. (KS)
(Ebullition)

THE CRYIN' OUT LOUDS - LP

Fantastic. If you like the singles as much as I do, you'll love this. Dirty garage rock straying once in a while to bluegrass and blues. The long spaces between songs is somewhat distracting, but otherwise this is great. Includes "I'm Possessed" from the split with THE MOTARDS. (CK)
($8 ppd: No Lie Music, 2118 Guadalupe #216, Austin, TX 78705)

DMZ - "The First Time" 10"

Some live demos from 1976 with the Conally/Greenberg/ Rassler/Lewis/Robinson lineup which I don't believe has had any vinyl documentation. Pretty decent "live-ish" songs of DMZ classics like "Mighty Idy", "From Home", and "Rosalyn" and other unrecorded songs like "Coming After Me", "First Time" and "Oedipus Show" as well a STOOGES rip and a CHOCOLATE WATCHBAND cover. Some songs are better recorded than others and the stuff here runs the gamut from the garage to the rave-upish to the Detroit-like. (HD)
(Bomp, PO Box 7112, Burbank, CA 91510)

D.O.A./SHOW BUSINESS GIANTS - split EP

"The repression of marijuana is a 60-year old corporate political conspiracy... full utilization of marijuana and hemp is an environmental and industrial necessity", or so it says on the cover. I'm glad D.O.A. are still around, even if they are taking the wrong drugs. "Marijuana Motherfucker" is an old DAVID PEEL song given the full D.O.A. treatment, and the second track, "Order" shows that they've still got it, despite their advancing years and/or THC level. The SHOW BUSINESS GIANTS should be avoided unless zydeco-influenced rock is your bag. On leafy-green vinyl. (JR)
(Essential Noise, 21 Water St., Vancouver, BC, V68 1A1, CANADA)

MUSIC REVIEWS

DEAD END CRUISERS - "It Doesn't Matter" EP

This Texas band sound like THE CLASH, if THE CLASH formed now instead of then. You know, they would be influenced by pop punk, but would still sing and play exactly like THE CLASH. As a matter of fact, the singer sounds so much like the CLASH guy, it's eerie. He could end up in the "Legends" Tour, between Marilyn and Elvis, if he plays his cards right. Four really good songs, fast and not icky sweet like bad pop.
(Up Yours Records, PO Box 650050, Austin, TX 78765)

DEAD MOON - "Nervous Sooner Changes" LP

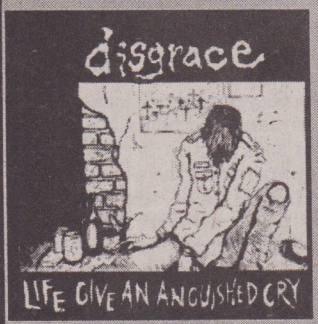
Those Marshall amps and "Fuck this shit" T-shirt on the cover don't fool me; I can smell a hippie from miles off, and it's dope-smokin', caftan-chewin', Bantam paperback edition of the I Ching readin', patchouli-wearin' hippies that are behind snoozefest music like this. To make matters worse, this turkey is overloaded with ballads that Tim Yo suggested might be slightly redolent of LOVE. Bullshit! They could pull off shit like "Signed, D.C." and "Robert Montgomery" because they were great songs, not whiny meanderings. Still, I guess FEVER TREE completists will need it. (DD)
(Music Maniac Records, Marktgasse 17, 72070 Tubingen, GERMANY)

DECEPTACONS/TRIBE THIRTEEN - split EP

DECAPTACONS play catchy mid-tempo punk, reminiscent of early '80's L.A., especially with the jumpy rhythms. Really good stuff, four songs in all, and not a bad one amongst the bunch. Band member Ray Mitchell was recently kicked out of tech school for having 7 inch spiked hair on the grounds of it being a safety hazard. TRIBE THIRTEEN play in much the same style except with a grittier sound and more speed, a sort of lumbering feel in parts, only to be swept away into the chaos a few seconds later. Both bands have a lot of kick to their sound, and if there's any justice they'll put out more vinyl. (MA)
(Punk Rock Records, PO Box 555, Ridgewood, NJ 07451-0555)

DISCLOSE/SELFISH - split EP

Japan's DISCLOSE do the DISCHARGE thing so uniquely and well—with noisy distortion and guitar chords just a step above radio static—that I can forgive them for being a "Dis" copycat band. Three songs of totally ramcharging titanic power-chord-core. Finland's SELFISH compliment with shuffling pounding thrash, replete with wickedly spit-out vocals and their own fair share of power-chords! (KS)
(D.I.Y. Records c/o Ryuji Asada, 101 7-8-5 Ebara, Shinagawa-Ku, Tokyo 142, JAPAN)



DISGRACE - "Life Give An Anguished Cry" EP

The first track is pretty damn heavy death metal and the best I've heard in quite some time. The other 2 tracks kick in with a punkier feel, sounding more like older UK stuff and Japanese hardcore, but still utilizing the low growling vocals. Like any self-respecting Japanese band they toss in a fair amount of guitar wanking in all the right places and the lyrics can't be beat. A mere 500 copies makes it a collector's nightmare but it's worth it. (NN)
(Discrete Records, c/o Hideyuki Okahara, Ceramica II #301, 1-37 Minami-Cho, 2-Chome Kokubunji-Shi, Tokyo 185, JAPAN)

DOGMATICS - "1981-1986" CD

Glad to see this somewhat forgotten Boston combo get this retrospective after all these years. A band that I have To admit, I still have a soft spot for. This collection includes the two Homestead LP's as well as the "Gimme the Shakes" 7". Twenty songs of lighthearted good times rock n' roll pop sorta like J.THUNDERS tossed with COCHRAN/HOLLY but with a somewhat goofy, snotty suburban edge that still brings a smile to my lips. Songs about girls, nuns, playing rock and roll, getting drunk, all common themes, mind you, but themes given an extra youthful, joyful spin by these guys. The band ultimately broke up after the death of their bass player, but still cool to hear tunes like "Sister Serena", "Gimme The Shakes", "Thayer St." (HD)
(Vagrant, 2118 Wilshire Blvd. #361 Santa Monica, CA 90403)

DONUTS'N'GLORY - "I Can Pee" EP

Four little pop punk tunes all tight and fast. Reminds me of four particular letters that rhyme with "blow effects" (and I like them!). It's cool and like garage and surf music, you listen to it not expecting total originality. But it's energetic and fun and it only lasts a few minutes. (LH)
(Pinkie Records, 3225 Oceanfront Walk, San Diego, CA 92109)

DOOM - "Videodoom" video

Inventively starting off with time lapse photography of preconcert preparation, it's a slow lead-in to the coming devastation. Shot at different venues in Europe, DOOM blast through a bazillion songs including "Police Bastard", "Relief" and other hits. It's great to see a band you've heard all the records by, and may never get to see, cuz you find out funny things like, oh, the singer uses the 'cupped hand over the microphone' growling vocal technique, and doesn't just sound like that!. And through the various changes in camera angles and focus, you do get a pretty thorough idea of a DOOM live show, and it's definitely raging. (KS)
(MCR Company, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

THE DRAGS - "Dragsploitation...Now!" 10"

Loud! TRASHWOMEN style backing screams!! Choppy style guitar rythems. 1-2-1-2-1-2-1-2 drumming. Cheap PA vocals. Non-existent bass. Sounds like everything on the garage market. It's not terrible, but when you own so much of this shit already, why continue to buy more? Stamp collecting may become my next boring hobby. (SW)
(Estrus)

DRAGS - "Well Worth Talking About?/Roslyn"

The DRAGS are too cool!! More grease fire junk of the FIREWORKS etc. ilk, but with more fired up fidelity, here. I think "Roslyn" (a PRETTY THINGS cover) is one hell of a cool tune, and both of these seem to be a lot faster than most of their other stuff, which I makes me say, "Yeah!" every time! (RY)
(Rat City Records, 9014 45th Ave. SW #20, Seattle, WA 98126)

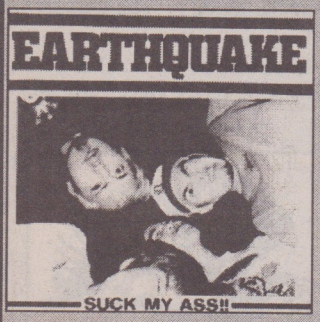
DRAGWORM - "Orphan" EP

Fun and catchy, old style hardcore punk with snotty-sounding, raspy vocals. Reminds me a bit of NEGATIVE GAIN and their ilk. There's a moment or two where the guitars could be considered almost metal but they pass pretty quickly. If you're looking for a record to jump around to, this could be it. (NN)
(Dogbone Productions, 4808 Lansing St, Austin, TX 78745)

MUSIC REVIEWS

DREYFUS/DAYBREAK - split EP

There certainly is a similarity between the bands. For the most part, both bands play upbeat pop punk with emo post-hardcore leanings. DREYFUS are really good, actually. Lots of energy and you get the impression they're still trying to let loose. DAYBREAK are catchy and tight. The performance is a little lackluster. But, overall, there's something good in all four songs. (LH)
(Jiffi Pop Records, 4080 Woodside Dr., N. Royalton, OH 44133)



EARTHQUAKE - "Suck My Ass" EP

Heavy-weight hardcore from Japan that unleashes a vicious attack on your auditory senses. The sound mix is great, the instruments are tuned low, giving this a sinister edge, really bass heavy which causes the house to shake when cranked up at loud volume, thus having the band live up to their name. This kind of reminds me of S.F.A., only with more power, so you know this has to be nothing but great. Only three songs this time, hopefully they'll do a full length in the near future. (MA)
(Discrete Records c/o Hideyuki Okahara, Ceramica II #301, 1-37 Minami-Cho, 2-Chome Kokubunji-Shi, Tokyo 185, JAPAN)

THE EAT - "Hialeah" EP

It looks like what we have here is a new record from the Florida foursome that was responsible for "Communist Radio" and "God Punishes The..." from around 1980. Three out of the four original members are present and if the photos are for real, then these guys look more like any roving band of white suburban businessmen than your average mohawked youth. The 5 songs here aren't that different than the old stuff, especially in the singing and the songwriting, though it does suffer in terms of energy, some concessions made to better playing and recording (though amazingly, not much) and naturally doesn't have that undefinable youth-bound unselfconscious musical *viscera* that was evident in stuff from that era. Still, this record looks self-released, is comparatively unslick and a tour schedule inside indicates they're still playing gun shows and the moose lodges of Florida. You still gotta hand it to them for at least a sense of humor and the DIY guts at their advanced ages. (HD)
(Eat Fan Club, PO Box 816326, Hollywood, FL 33081)

ELECTRIC FRANKENSTEIN - "It's All Moving Faster/ The Coolest Little Monster"

The third FRANKENSTEIN single has the benefit of of a novelty b-side (an amusing/goofy tribute to '50s late-night horror host John Zacherle, complete with his spoken introduction), which I *usually* hate under most circumstances. "It's All Moving Faster" is more in their usual HUMPERS meet NEW YORK DOLLS mode, which won me over without too much trouble. Am I right thinking that there are ex-A.O.D. members in this band? Or am I way off? (JR)
(Puncrock Records, 16 Hemlock Rd., Hartsdale, NY 10530)

END OF THE CENTURY - "Older Than" EP

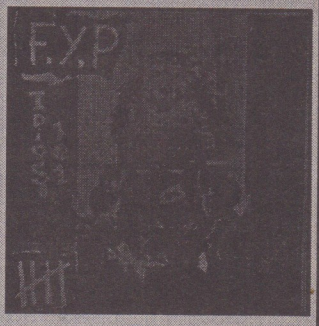
A six shooter here, six furious fast pounder's, total grind torture and a really badass of a band. Start out with a fusion 'fast as one can go punk blast' into a slow throbbing pulsating mess. These guys have more hooks then the rest of the fish. Most grind bands have *no* melody, well THE END OF THE CENTURY do. More hooks than a tackle box. Great package, good lyrics and a new twist to an old edge. (SM)
($2.50 ppd: Valrico Records, PO Box 177, Valrico, FL 33594-0177)

ENOLA GAY/COCHE BOMBA - split LP

ENOLA GAY sound pretty crusty in their punk/hc onslaught, with that early UK-punk tendency. COCHE BOMBA flat-out rages. It's unstoppable hardcore that's not the most tuneful, but that's only because the band is so busy raging! At times, a rather modern-day PANDEMONIUM. Way the hell punk. (KG)
($12 ppd: Sylvain Vilette, 48 Rue du Potager, 91270 Vigneux sur Seine, FRANCE)

THE EVIL HOODOO - "Arly! Go Away!" EP

This is a four song EP from a Japanese five-piece that has "Get Hip" written all over it. Actually, only the first song sounds like THE CYNICS held their hands while they played it, the other three are great, goofy fuzz-and-organ garage plonks. Some inspired back-pack harp on "Evil Man", some funny unintelligible Japlish on "Honey Dew". I can't wait to see them live next week. Officially the *sixth* band I've seen rip off the "Hot Wheels" logo for their band logo. And when is *that* stupid shit gonna stop by the way? None too soon for me, I tell you. How many reworkings of corporate trademarks can the average person stand? (CH)
(Get Hip, Box 666, Canonsburg, PA 15317)



F.Y.P. - "Idiocy 101" EP

Number five for the F.Y.P. punk rockers. This here doggone thing is loaded like a twelve gauge. Five songs all power packed punk punches. A great balance of humor and serious lyrics. Nasty breath screams, distorto bass and plenty of feedback. Great tunes from a real punk band. (SM)
(J Sin Records, PO Box 1055, Torrance, CA 90505)

FEMALE TROUBLE - "Angry Mad Pussy" CD/EP

Tuneful, mid-tempo heavy punk from this all female German band. The vocals are in English and the lyrics cover relationships, sexism, and feelings from a feminist punk perspective. (MM)
(X'n'O Records, Schlesische Str. 14, 10997 Berlin, GERMANY)

59 TIMES THE PAIN - "Even More Out of Today" CD/EP

A three song CD featuring one song from their upcoming album. I am absolutely in awe that people who speak English as a second language can do a better East Coast accent than I can. Two songs of heavy, way-proficient and powerful SICK OF IT ALL style U.S. moshcore and a cover of SUICIDAL TENDENCIES' "Join The Army", which to me was such a repellent idea I could only make it through the first ten seconds. (KS)
(Burning Heart Records, Box 138, S-737 21 Fagersta, SWEDEN)

MUSIC REVIEWS

FITZ OF DEPRESSION - "T.V. Tattle-Tales" EP

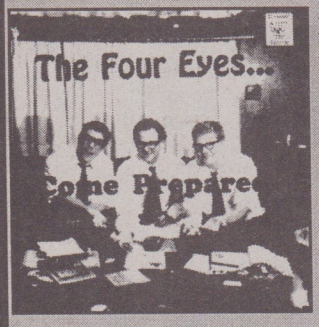
These songs seems to have much more of a pop direction compared with the stuff I remember from seeing them live (admittedly quite a while ago). The guitar tone at times reminds me of CRIMPSHRINE. Overall musically they feel a bit like a rougher, louder DESCENDENTS. Two songs - no lyrics. (MK)
(Kill Rock Stars, 120 NE State Ave., #418, Olympia, WA 98501)

FLATUS - "Talk Show Hero" EP

Catchy fast punk with vocal choruses. Yeah, that could mean just about *anything*, but there's more energy than originality on these four songs — though their rippin' version of "The Kids Are Alright" might very well tempt you into buying this slab of green vinyl anyway. (SS)
(15 Lawrence St., Hamburg, NJ 074189)

FLETCHER - "Long Shot" EP

Peppy, poppy, fast melodicore, in the Fat Wreck or earlier Lookout vein, but with a certain amateurish energy. They also have a song about skating which is so rare these days that it deserves a mention. They probably play some fun shows in their home town and are destined for a fruitful career if they don't go chasing the pop-punk carrot. (AM)
(Charity Records, 4625 Baybrook Way, Bakersfield, CA 93313)



FOUR EYES - "...Come Prepared" EP

Sacto nerdo-pop with decidedly amateurish and lo-fi leanings. Sorta if HALF JAPANESE had a BUDDY HOLLY rather than a VELVETS fixation and wrote songs espousing the joys of comics, creating computer viruses and other "bespectacled" endeavors. The schtick seems somewhat obvious down to the junior executives look of the band, but hey! Their heart seems somewhat in it, for that I will give them credit. Good, for a laugh or two I guess. (HD)
(Dirty Bear, 803 California St., Santa Cruz, CA 95062)

4PAST MIDNIGHT - "The Fears We Hide" EP

Very basic, very simple punk rock following very basic riffs, but partially redeemed by rough production values. While the four tracks here are unmemorable, there's something vaguely nostalgic in the mix of political commitment and circa 1980 UK songwriting. Well below average. (SS)
(Weird Records, 61 London Rd., Balderton, Newark, Notts, NG243AG, UK)

FRANKENFINGER - "Freezerhead" EP

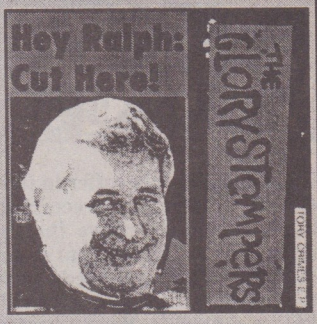
FRANKENFINGER music is kinda hard to pin down. On "Butterknife" an odd story is told to minimal noisy bass, drums and guitar. Other songs sound more like classic punk rock with humorist/sarcastic lyrics and very clear gal vocals. One song has a tricky syncopation, one song has weird acoustic guitar and several have metal-sounding guitar. Call me a simpleton, but this is just a bit too quirky and unusual for my tastes. Nice "Parallel Lines" copy cover photo, however. (JH)
(Albert Ayler's Jukebox Records, 1350 Mahan Dr #E4, Suite 203, Tallahassee, FL 32308)

FUCKEMOS - "Conspiracy" EP

Wow! This sucker is clear vinyl, one-sided and screenprinted to boot! Limited to 1,000! Good! It isn't very memorable for the music jammed into the grooves, which is sorta pedestrian megaphone-screech Ampheto-Crap. All gimmick...and I *like* gimmicks. (RW)
(No Lie, 2118 Guadalupe #216, Austin, TX 78705)

G.U.I. - "Root" CD

I hear a lot of records that sound like this these days: the chunky guitar strrrrrum, poccata-poccata tin-pan drum sound and standard woooaaah-chorus every song. It has big production, you can hear everything to full effect, it just didn't punch my 'rock' button, sorry. I would like to direct attention to the rear 'pissed-in-pants' cover because I sure see a lot of that in my neighborhood. (RW)
(Simulatedwood, PO Box 90293, San Jose, CA, 95109-3293)



GLORY STOMPERS - "Hey Ralph Cut Here" EP

Good, generic, hardcore. Now that's not the diss it sounds like. what with all these shitty metal and pop filler bands infiltrating "punk" these days, a nice blast of spiky haired chaos is certainly welcome. Hailing from Alberta, these kids whip out songs about the usual: smashing the system, anti-violence, greed etc. And if the recording quality is a tad crummy well it beats the daylights out of over produced formulated crapola passing itself of as "down with da kids" these days. (LD)
(PO Box 1866, MPO, Edmonton, AB, T5J 2P3, CANADA)

GOB - "Green Beans And Almonds" EP

Heavy melodic pop-punk with "Whoa-oh" backing vocals. These guys from Vancouver have likely been listening to NOFX. Vocalist Tom Thacker used to be the drumming chicken in McRACKINS before deciding to do GOB full time. A very promising band. (MC)
(Landspeed Records, 386-1027 Davie St., Vancouver, BC, V6E 4L2, CANADA)

GOB - "Too Late... No Friends" CD

A frantic Canadian pop punk combo that sounds like a sped up SCREECHING WEASEL with a stronger sense of popness. Snotty, yet catchy vocals on these 20 tracks. A tired genre, but at least these guys got it down right. (RL)
(Mint Records, #699-810 W. Broadway, Vancouver, BC, V5Z 4C9, CANADA)

MUSIC REVIEWS

GREENHOUSE AC - "Sweet Love Happy Life" CD/EP

I'm not really sure what this band was hoping to accomplish with this six song EP. The first and third cuts sound like THE CULT meets DANZIG while tracks two, five and four are heavily produced kinda fast pop numbers (the fourth song is actually pretty good). Throw in a altreno-rock ballad to finish things off and what you're left with is run of the mill MTV fodder. (RM)
(Stupido Twins, PO Box 301, 00121 Helsinki, FINLAND)

GUAPO - "Hell Is Other People" EP

The accompanying one-sheet sez that fans of T&G, AmRep, and Skin Graft are bound to like this, comparing it to COPSHOOT-COP, BIG BLACK and TODAY IS THE DAY, I'd have to agree to a point, altho I'd say it's a bit more like a less produced DAZZLING KILLMEN, but what do I know? The cover is pretty interesting, well written, fucked-up tale of child molestation, and indoctrination to porn and violence. Anyway, if you're into music like this, accompanied by an "Answer Me"-like cover, scoop this little fish right up. (LD)
(Power Tool, PO Box 1471, London, N5 2LY, ENGLAND)

HAGGIS - "Step Into It?" 10"

Haggis the foodstuff is icky, foul stuff indicative of some truly weird cultural things. HAGGIS the band, on the other hand, is a quite wonderful thing, so I was pleased as punch to get my sweaty little paws on this one. HAGGIS are one of those bands that just rock way hard, yet seem to be totally ignored in favor of well, let's not pull punches, a lot of crap that gets released these days. These spuds from Idaho make great, musical punk with awesome gruff as fuck vocals, suitably bitter lyrics, and well, they're just really, really good. This here 10" is a collection of tracks taken from various comps which never made it to Europe. Included are the swell "Flying Squirrels", "Dosage", and a neat little Sesame Street ditty among others. Limited to 500 copies. Punk. (LD)
(Bilharzdise, Norbert Sawall, Gorselinger Str. 8-9 App 47, 38100 Braunschweig, GERMANY)

HALF EMPTY - "Welcome Home" EP

High energy, crushing punk rock with a bit of ska influence on some songs. Cool male and female vocals trade the well written, aware, political lyrics at blinding speeds. They must be great live. By the way I heard that someone in this band used to be in JACK ACID. (MM)
(New Disorder, 445 14 St., San Francisco, CA 94103)

THE HAVES - "Coal Black/Lube Now!"

Garage rock and roll band led by April March. Sounds a lot like THE RED AUNTS if they slowed down their playing toward a garage sound, sang more than screaming and sounded more bratty. Cool stuff. I like it. (CK)
(Sympathy For The Record Industry)

HEADCOATS/HEADCOATEES - split 45

I remember that this split came out maybe six months ago as a give-away with some Italian 'zine - apparently it's been given a second lease on life for all you sorry suckers that missed the original pressing of 40 copies or whatever. From what I recall, the HEADCOATEES side was the catchier of the two, as if *anyone* is keeping track at this point. Am I right? (JR)
(Helter Skelter, Via Degli Ausoni 84, 00185 Rome, ITALY)

THE HEADCOATEES - "I'm Happy/Park It Up Your Arse"

I was under the impression that THE HEADCOATEES had learned how to play, but I must be mistaken since they don't play on this one. So they've got 4 female singers (though mostly it sounds like one) and THE HEADCOATS playing the music and it sounds like you know it will. Cool garage minimalist stuff like anything by Mr. Childish. Side A is a fast one and side B is a slow one courtesy of Childish Schemes Inc. (CK)
(Sympathy For The Record Industry)

HER FAULT - "Heritage" CD

A Washington State combo that dishes out some decent melodic punk pop along the ways of SICKO and THE MIECES. In fact, there's some gems on this baby. A strong full length that follows a couple of strong 45's. (RL)
(Bittersweet Records, 920 Broadway #1403, New York, NY 10010)

HICKEY - "Art, Messianism & Crime" EP

Well, this new four-song 7" from the Bay Area's HICKEY is a really spastic record style-wise; all over the map into geek-rock territory, art-mumbling and some kinda East-Bay pop-bashing at one point... I don't know. Wait, I've found the answer; they thank methamphetamine in the fold-out insert.. A-ha! (RW)
(Last Resort, PO Box 2986, Covina, CA 91722-8986)

HITMEN 3 - "Disguise" EP

Very polished sounding post-punk, this Finnish band reminds me, at times, of old SAMIAM. Other times, it rolls dangerously close to major-label alternayuck. If these songs only had a little more "ummph!" I'd be all over them. Pretty catchy, nonetheless. (BG)
(NKVD, PO Box 60369, San Diego, CA 92166)

I SPY - "Revenge Of The Little Shits" 10"

Much harder than their split with PROPAGANDHI but, still with the great hooks and the underlying intelligence and sincerity that isn't there in most stuff that one might call "poppy". Although they are really going for their own sound these days, mixing in more of what is usually thought of as hardcore. Really well pulled off and, it grows on you. Cheap too. Leaves you wanting more of this Canadian gem. (FR)
(Recess Records, PO Box 1112, Torrance, CA 90505)

IMPACT - "Couer De Lion" EP

This high quality Canadian streetrock/oi punk rock band, has had several demo tapes and now offers this solid Oi four track EP. This "Lionheart" record has lyrics dealing with, the Bootboy subculture and daily working class struggles. There's an important track called "Skinhead, Soviens Toi", about the prejudices skinheads are confronted with. IMPACT has a hearty "Fuck off" to all bonehead Nazi wankers. This is a good record- get one if you can, looking forward to more from IMPACT. (BR)
(DSS Records, PO Box 739, 4021 Linz, AUSTRIA)

INMATES - "Government Crimes" EP

The INMATES serve up pure, unadulterated '80s style British hardcore, with simple, bassy, rhythmic guitars and growly vocals. Most songs yearn for riots, destruction and being falling down bloody drunk. They have a really good heavy sound and I like the obnoxious lyrics, though they seem a little passé. (JH)
(Bloodclot Records, 122 Gillett, Painesville, OH 44077-2934)

MUSIC REVIEWS

INNOCENT - "Wie Viele Noch?" EP

Minimal packaging - although it's a live recording, there's no date, location etc. Not to mention the lack of lyrics, recycled graphics etc. Four song single - it's listenable, although the live sound quality does them no favors. Odd in a sense - I'm left wondering why they put this out. Maybe if you were already a fan it'd mean something, but to the uninitiated, a avoidable release. (TM)
(Born To Booze Records, Bruchstrabe 51, 52080 Aachen, GERMANY)

INVISIBLE MEN - "Hunt You Down" EP

Zack of THE STATICS "other" (or "present" if rumors of the STATICS' breakup are true) band. There's a nice element of Limey-style R & B in addition to the loads of fun for the whole family garage sound that one expects from these beautiful and hyperactive youngsters (by the way, where'd they dig up a good FRANK ZAPPA song to cover - is it a RUBEN & THE JETS or BABY RAY number or something? 10 well-earned extra points for making a stooge out of one of the supposed rock 'n' roll scholars hereabouts). (DD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

IVICH/JASEMINE - split EP

First I've heard from JASEMINE, which is too bad - combining healthy doses of speed, intricate guitar work and a ferocious drummer - certainly a band to make note of. Reminds me to some degree of the more chaotic 'emo' stuff popping up occasionally in the States - great shit. Dead on lyrics to boot - excellent. IVICH continue along the same lines - their intensity suffering somewhat due to the sheer length of their song. I'll certainly be keeping an eye out for JASEMINE in the future! (TM)
(Stonehenge Records, c/o Christophe Mora, 2 Rue J.J. Rousseau, 93400 Saint Ouen, FRANCE)

J CHURCH - "Alone At Night" EP

Now this is as challenge. I can't just say "they sound like J CHURCH" like I do for most bands I have to review. This prolific band plays pretty basic pop punk that is sometimes great and sometimes just good-but-not-great-but-still-better-than-most. This record contains one song of the latter category ("Nostalgic for Nothing"), one great song ("If I'm Lonely..."), and a cover of WAT TYLER's "At the End of the M1" which they didn't obliterate as bad as they did that HEAVENLY song a few years ago. Actually it's a damn good cover tune. This record is a rerelease of a couple recent limited import split 7"s. Thank's for giving us a reviewer's copy, Lance. (That's bloody *sarcasm*, okay?) (PC)
(Honey Bear Records)

J CHURCH - "Nostalgia For Nothing" 2xLP

This LP is so HUGE! It's a 26 song collection, on two big records, that plays on 45rpm. It's hours of enjoyment. This one is not so soft and poppy as their "Camels, Spilled Coronas, etc." but it's the same friendly offkey vocals and wall of...well, *curtain* of guitar sound. And I hate poetry, but when you read lyrics and they make you feel all funny...is that the same thing? "As I Lie" and "Sleep" are brilliant, as are the NICK LOWE and DURAN DURAN covers. And for people who think J-Church are too much like R.E.M., there are enough punked out songs like the title track to put your mind at ease. Relax, it's punk. (GS)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

J.M.K.E. - "Sputniks Pectopah-14 Evergreen Russian Melodies" CD

This Estonian three-piece rocks through 14 Russian classical, folk and children's songs, TV and movie themes... with surprisingly listenable results. Very creative with the quirkiness of quick stylistic changes, delivered with rousing sing-a-longs, spiraling guitar work and retaining a good feel for the originals—even when TCHAIKOVSKY hits hardcore pace!!!! (KS)
(Stupido Twins, PO Box 301, 00121 Helsinki, FINLAND)

JABBERWOCKY - "Tractorjockey" LP

Dutch. This is a mixed bag here.... some of the 16 tracks here suck shit.... others are okay.... then there's about four that are great. Weed out the crap and this could have been a great single. Most of this is fast.... real fast... on the wrong speed fast. I fancy the slower cuts. The production is bad, but sounds like EMERSON LAKE AND PALMER compaired to that JET BOYS single I had to review. Shit, I don't wanna cut these guys up too bad.... I've got a kinda weakness fer Dutch guys....ther're like big and powerful....very nordic... *and cute!!!* They gotta song here called "Stick It To My Girl". Fuck, I wish it was called "Stick It To My Bud Shane"!!!! Yummy yummy yummy, I got love in my tummy!!! (SW)
(Kogar, PO Box 985, 9700 AV Groningen, HOLLAND)

JALLA JALLA - "Hospital Waltz/Frederico Sells Pizza"

A decent 45 with the late SAINTS/STIV BATORS type feel of when those guys started doing slicker pop type stuff. The B side is the preferred song here with its more uptempo sound. (RL)
(NKVD Records, PO Box 60369, San Diego, CA 92166)

JAWAS - "Guy Cut In Half" EP

A 4-song 7" from this Huntsville, Alabama band. Total basement early-CIRCLE JERKS '82 action, with all the disdain and anger but none of the lyrical wit. Speedier and more straightforward hardcore than their first 7", with appropriately stressed and pissed vocals. This plays loud, and becomingly so. (KS)
(Nation Of Kids, 414 Cumberland Dr, Huntsville, AL 35803)

JET BOYS - "Welcome To Wild Party" EP

Japanese. I saw them live.... crazy guys. What you got here is noise, not one inteligable note. Recorded by Fink from TEEN-GENERATE. Fast... like TEEN-GENERATE. Screaming yelling vocals. I was unable to tell that there was three cover songs on this.... well the STOOGES cover kinda sounded like something. "Shane, if you hate reviewing records so much, why do you do it?" Why? Because it pisses everybody off. That's a good enough reason fer me. Hey kids, keep that hate mail comin'!!! (SW)
(Demolition Derby c/o Kris Verreth, Tervuursesteenweg IH, 1820 Perk, BELGIUM)

KALAMÜDIA - "Sakasan/Putkella" CD/45

Two song CDs always seem such a waste to me but at least this one has two strong tracks. Mid-tempo punk rock with simple sing-along melodies. That's quite a feat when the vocals are in German. (MM)
(Kraklund Records, PL 459, 65101 Vaasa, FINLAND)

KLAMYDIA - "Siittiot Sotapolilla" CD

I don't know what to make of this... I can't tell from the packaging what country they're from, although the text looks Scandinavian, but they play melodic, upbeat pub rock, verging on Oi! when they do the chanted choruses. This is kind of fun, I wish I knew more about it. I feel kind of ignorant. Cute baby photos in the insert though. (AM)
(Kraklund Records, PL 459, 65101 Vassa, SWEDEN)

KNUCKLE DUSTERS/STINKIES - split EP

Two bands that sound a lot alike. Both play simple drunken R'n'R, but I happen to like the STINKIES best, they seem to have a little more gas or something. Beer, beer, beer, is that all you Canadians think about?? Altogether a pretty unexciting time was had by me listening to this, though, why don't we just get a keg instead? (RY)
(Trophy Records, 89 Seaforth Ave, Toronto, ON, MGK-IN8, CANADA)

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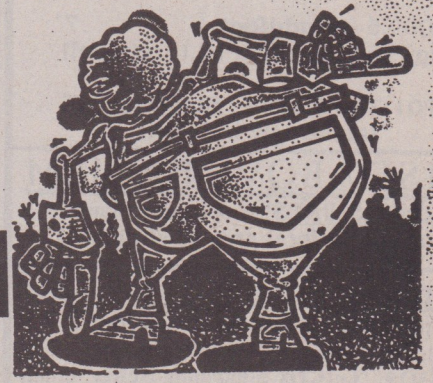

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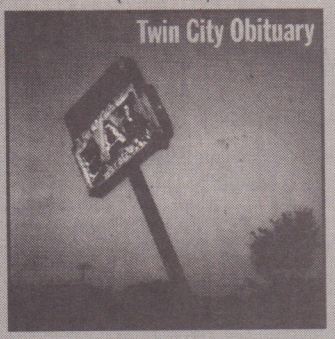

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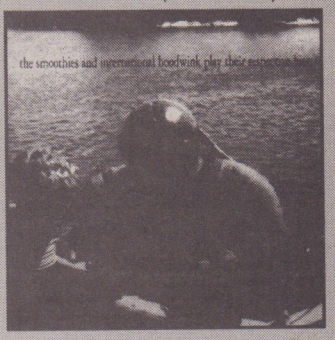

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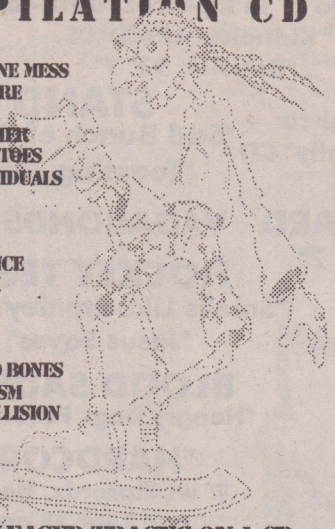

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30th Melbourne TBA

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1st Richmond at Corner Motel w/ Bodyjar, One Inch Punch, Caustic Soda & Trevor
2nd Central Club Hotel w/ Fallout, Wrong Body and One Inch Punch
3rd Adelaide w/Price of Silence

Hong Kong

6th-11th shows to be confirmed; most likely with Pregnant Men and Sisters of Sharon at the Fringe, Warehouse, etc.

Philippines

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Thanks to all the bands and people who helped us out with benefits and contributions.

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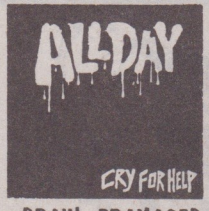

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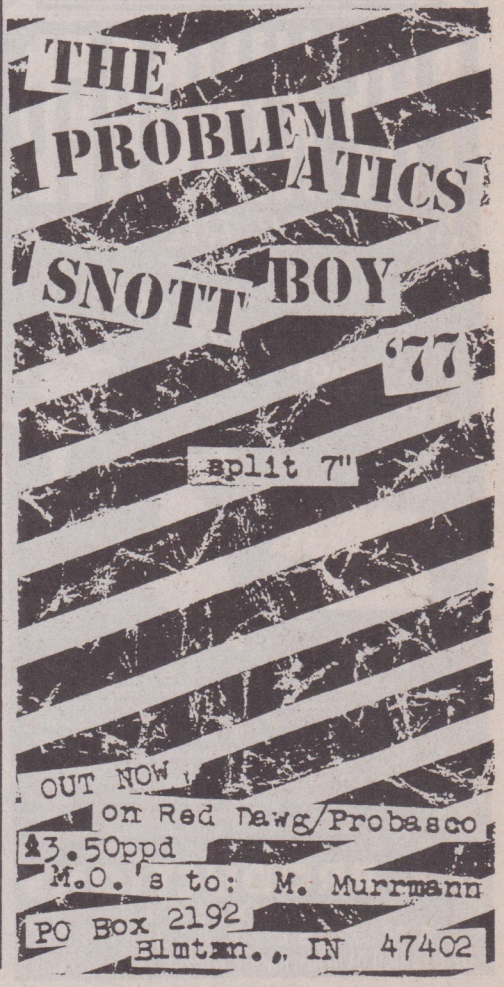

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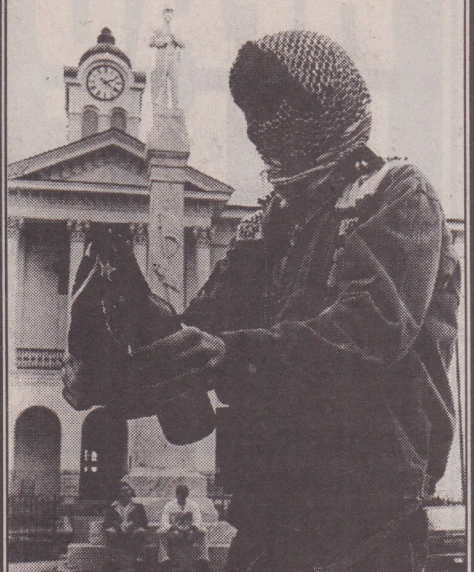

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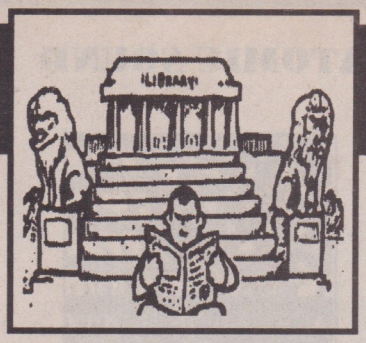


BETWEEN THE LIONS

Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SC) Slaugh C, (TC) Todd Caris, (JB) Jodi B Feldman, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MJ) Mary Jane Weatherbee, (PK) Pete Ketchpel, (ML) Missy LaVallee, (TM) Timojhen Mark, (AM) Allan McNaughton, (JM) Jeff Mason, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (JW) Joe Whiting *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippy new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks, Matt Average. P.S. This section contains A-R. MRR #151 pt 2 contains R-Z plus extra listings.

ACTIVITY BOOK #2 / 55¢
5 1/2 x 5 1/2 - copied - foldout
It's been a while since the first issue, but it's back, and just as good. Diversions with a twist. Participate in games that make commentary on society, with a dark sense of humor; phrases with triple entendres, what your preference of music consumption may mean, a crossword of beautiful women, a search word focused on how people pass the time, a maze, etc. A jab at a decadent society? Can't wait to see the next issue. (MA)
IPECAC / 957 Dogwood Circle / Waynesboro, VA 22980

ALL ROADS LEAD TO BOREDOM
#1/ 2 stamps
7 x 8 1/2 - copied - 24 pgs
Here's a new zine from Tulsa that's dedicated strictly to punk rock, refusing to cover ska, metal, emo, etc. This issue features a hilarious talk with NOTA, and one with Brother Inferior, along with a couple of scams, opinions, a quick article on what the editor refers to as "social engineering", and reviews. Off to a good start, and there better be more! (MA)
PO Box 1693 / Tulsa, OK 74101

ANEURYSM #8 / $1
5 1/2 x 8 1/2 - xeroxed - 56 pgs
Riverdales interview. Avail interview. "Witty" satirical illustrated articles on how to do a zine and how to be a punk. Insulting reply to concerned reader letter. Reprise promotional letter reproduced with comments reveals the shocking truth that Green Day are sell-outs. Editor whines about being forced to choose between college and work. Woo. (JP)
3 Kendal Ct. / Marlton, NJ 08053

ANGELHEART #3 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Cool Finnish zine not afraid to step on some toes. Reassuring to see people calling scumbags within the scene as they are - as is done here with Alternative Action. Interviews with longtime Finnish maniacs Valse Triste, Inkisiacao, a great interview with several anarchist parents, editorials and so forth. Great read, although the layout (type over type) was difficult at times. (TM)
J-P Muikku / Kielokatu 7 As 2 / 80130 Joensuu / Finland

THE BAFFLER #7 / $5 ppd
6 x 9 - printed - 128 pgs
To find even one intelligent, researched and up-to-date article in a zine is unusual, but The Baffler is filled with them. This issue's theme is 'The City in the Age of Information'. Not every article grabbed me but the ones that did reminded me of an Answer Me! for kids in rich colleges, not as negative cuz they're more removed from the problems they write about, but the quality is there. Also fiction, art, poetry and a few ads. (JM)
PO Box 378293 / Chicago, IL 60637

BAMBOO GIRL #2 / $2 ppd
7 x 8 1/2 - copied - 88 pgs
This zine rules!! Being an ethnic mutt myself, I like seeing people of color doing cool shit like this. Not only is it a great idea in theory, but the reality is that both issues of this zine have been really interesting and fun to read. There's a lot of info on Filipino culture, plus writing on the Dyke March, interviews with Selena from the Lucy Stoners, the Dambuilders and Kilawin Kolektibo, a Filipina-Dyke collective in NYC. If that isn't enough to intrigue you, there's great writing on feminism & the punk scene, Asian stereotypes, and more. Please keep this going!! (ML)
PO Box 2828 / New York, NY 10185-2828

BLOODRED #2 / $4.00 ppd
8 1/4 x 11 3/4 - offset - 48 pgs
Jorg and crew are back with a new issue and it's absolutely amazing!! From the full cover to the incredible layout to the content, it's all impressive and guaranteed to get you off your ass to do something. Socialist politics approached from a realistic angle, instead of sloganeering and hype. This issue has articles on the working class and it's power if we were to unite, demonstrations in Canada against bill 167, etc. Interviews are with John Yates, Chokehold, Sick Of It All, and an old one from the Redskins, all rounded off with letters and reviews, combined with information and humor makes this one of the best zines of this nature around. Highly recommended. (MA)
PO Box 201024 / 42210 Wuppertal / Germany

THE CATBOX ROOM #3 / $2 ppd
5 1/2 x 8 1/2 - copied -36 pgs
This is an indie comic that I actually like. I have to say though, that sometimes the text is more interesting than the visuals. The theme of this issue is spring fever, and this has some cute stories dealing with that. My only suggestion is: more cats! (ML)
Lisa Maslowe / PO Box 170143 / San Francisco, CA 94117

COMETBUS #35 / $2.50 ppd
5 1/2 x 8 1/2 - offset - 48 pgs
My first time reading this zine. I had heard about it for quite sometime and always wondered what the hoopla was about. Now I guess I know. This is the short story issue and here we have 34 of 'em together in this issue. If you've read this before then you know what to expect. If not, pick up a copy and take a few minutes out of your life and hop on the Cometbus. (TC)
Wow Cool / 48 Shattuck Square / Box 149 / Berkeley, CA 94704

CRACK #3 / $2.00 ppd
8 1/3 x 11 2/3 - offset - 24 pgs - Portuguese
This zine blends political anarchy with punk. There are interviews with Fugazi, Neurosis, Zeni Geva and New Age Travellers. There are also articles on the occupation of Basqueland and the revolt in Chiapas. Finally there are plenty of fanzine and record

reviews. (HH)
Confronto / Apartado 460 / 4400 Gaia / Portugal

DIG IT! #7 / $3.00 ppd
11 1/2 x 8 - printed - 44 pgs - French
This slick well-layed out zine is devoted to garage punk. The cover features El Vez plus a three page interview. Other bands that are covered include the Oblivians, Jacobites, Mojo Nixon, Mo Tucker, Country Teasers and the Woggles. There are lots of cool photos plus a couple of articles that cover just about anything relevant to the scene, Monomen verses a bottle of vodka, majors verses independents, Japan verses Canada, etc... (HH)
32 Rue Pharaon / 31000 Toulouse / France

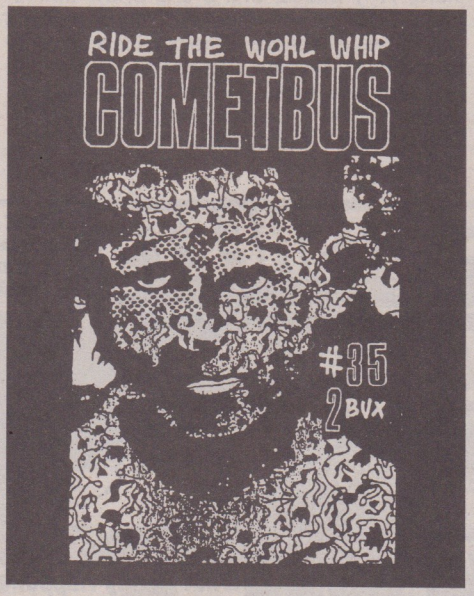
DIRGE #3 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs
A very, very punk zine. Messy as hell, cut and paste / typewritten layout, lots of collagey stuff. Very nice to look at, in my opinion, although computer kids may disagree. Interviews with Quincy Punx, Jesus Crust, the Bristles, Blanks 77 and lots more stuff. The editor has a ton of enthusiasm and it shows. Reminds me a skitch of wicked old MRRs. This rocks, buy it. (CS)
Eric Detergent / 19 Bennet's Farm Rd / Ridgefield, CT 06877

DROP OUT #2 / FHS #2 / $1, free to minors
11 x 14 - newsprint - 32 pgs
This is a split zine with FHS (Fuck High School?) from Connecticut and Drop Out from Sacramento, not the other (longer running) Drop Out that I do... but I think we can co-exist peacefully. Anyway, this is really interesting. Both sides of the split cover kids' attitudes towards school and the ongoing criminalisation of youth. I'm not a product of the American school system, but from reading this I can see that some poroblems are indeed universal. Full of humorous anecdotes and serious articles, this comes heartily recommended to anyone trapped in high school or for those who sympathize. (AM)
Phil Deslippe/ PO Box 3923/ Manchester, CT 06045-3923
Pam Davis / 1901 P St. #27 / Sacramento, CA 95814

DROP THE ATTITUDE FUCKER #1 / $1 ppd (trades preferred)
5 1/2 x 8 1/2 - copied - 36 pgs
Worth the eyestrain. Handwritten and chaotic layout made for difficult reading at times, but the quality content had me coming back for more. A somewhat basic/short interviews with Ken (Sound Pollution/Hellnation) is countered by more lengthy and interesting discussions with Runt, Mukilteo Fairies and Excrement of War. Also reviews, cartoons etc.
People are asked to not write the title on any correspondence. (TM)
Gavin BC / 10 Heartherlea Park Way / Leeming 6149 / Australia

EARQUAKE #42 / $1.00 ppd
8 1/2 x 6 - printed - 24 pgs - French
There interviews with Rail, Toxic Narcotic, Das Klown, Muggles, and Fat Day. There are also plenty of zine and record reviews. This zine has become one of the stables of punk rock. (HH)
Leca Fred / Le Menil / 88160 Le Thillot / France

EIGHTFOLD PATH #3 / $2.00
5 1/2 x 8 1/2 - copied - 28 pgs
Um... this zine gives me the creeps. The mix of straight-edge and vegetarian articles; reviews and other typical zine type stuff with tales of sexual abuse and weight obsession makes for a very discomforting mix. It's well put together; but, the clashes of emotions and convictions present make a gut wrenching combo. Here's to editor Laura for having the courage to get all that pain into print. (BA)
Eightfold Path / PO Box 22172 / Regina, SK / S4S 7H4 / Canada



EXCURSION #6 / $3.00 ppd
7 x 8 1/2 - copied - 28 pgs
It's been ages, or so it seems, since I've seen this zine/ It's good to see it back, and it's just as good, if not better than the previous issues. This installment has a interview with Rain Like The Sound Of Trains, Undertow tour diary, the demise of Ten-O-Seven (there's also a free Ten-O-Seven record with this issue) and some really good writing that has a nice flow, and you might come away having gained something. (MA)
PO Box 20224 / Seattle, WA 98102

FACTSHEET 5 #57 / $6 ppd
8 1/2 x 11 - printed - 144 pgs
There are some columns, news and ads but this is 98% zine reviews. Imagine 120 pgs @ 8-13 reviews a page, each one 5-10 lines in smallish print, covering an extremely wide spectrum of material. If you want to read about zines you'll be overwhelmed with this. I like it. (JM)
PO Box 170099 / San Francisco, CA 94117-0099

FIREBALL #4 / 2 stamps
8 1/2 x 7 - copied - 20 pgs
Every so often something will come in that will just totally blow me away, and this comic does the job! Based in skateboarding, this comic relies very little on dialog, but rather lets the strong visuals convey the story, which fits skating, since it's more of a solitary experience anyway. This issue has stories of run ins with the police, being a security officer, skating an abandoned water park, ramp lore, and the best story is one of a kid with no legs who skates when mom is away. The artwork is incredible, and this is probably the best independent comic I've seen in a long, long while. (MA)
276 George St. / Providence, RI 02906

FLIPSIDE #98 / $2.50
8 1/2 x 11 - offset - 168 pgs
In this issue, Snap-Her, Blount, Cockeyed Ghost, Evil Stig, Grabbers, Hot Damn, Inger Lorre, Leaving Trains, Listen Loudest, Offspring, Queers, Rev. Horton Heat, UK Subs, and more. Geez. Plus tons of review stuff and gossip from various California scenes. Great as usual, but the color newsprint pages gotta go, Al. (GF)
PO Box 60790 / Pasadena, CA 91116

FUCKTOOTH #19 / $2
5 1/2 x 8 1/2 - copied - 78 pgs
I'd heard about this one for a long time, and I dunno, I was disappointed somehow. Some stuff was cool - like the really genuine writings on first experiences with piercing, bondage, and HIV testing. Other stuff included reviews, a grammar lesson, a travel journal, a "punk primer" by Donny the punk and more. There seems to be a real desire to spread information around, which I admire. Not the revelation I had expected, but not bad either.(MJ)
Jen Angel / PO Box 3593 / Columbus, OH 43210

GEE-ZUZ #21 / $2.00 (???)
8 1/2 x 11 - copied - 28 pgs
Cut 'n paste type zine that will have you laughing your ass off. If you like your punk on the really humorous side of life then you'll like this one. The last time I laughed so much was with the last issue of Greedy Bastard. Interviews with Good Riddance and Supernova, music, and zine reviews also. (TC)
297-810 W. Broadway / Vancouver, BC / V5Z 4C9 / Canada

GIRL TALK #2 / $4 ppd
6 1/2 x 9 1/2 - printed - 41 pgs
A great collection of comics about women from Fantagraphics. Storylines include: A look back at being on the rebound (complete with guardian angel and sex trip to Europe), what might happen if the Pope woke up as a woman, a highly stylized story about being raped and more. I really enjoyed the wide variety of styles represented in this collection and was pleasantly surprised to find each individual comic strong enough to stand on its own. Not a loser in the bunch. Proof of age required.(JB)
Fantagrahic Books / 7563 Lake City Way NE / Seattle, WA 98115

HARDWARE #7 / $2.00 ppd
8 1/2 x 11 - newsprint - 64 pgs
Here's a zine that is constantly expanding and improving with every issue. In a lot of ways this reminds me of early MRR's with the enthusiasm and feel of something new with unlimited possibilities. This issue is the 'NYHC theme' issue with Sick Of It All, Leeway, and the mighty Cro-Mags. Also in this issue are scene reports, opinions, even a couple of pages on Dave's wedding, record reviews, and show reviews that make

picking this zine up just for that section alone. Great zine, as expected. (MA)
David Koenig / 216 West Munsell Ave / Linden, NJ 07036-4426

HING FAT #2 / 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs
Pretty much of a personal zine, but has a couple features that raise it above the usual low caliber of these things. First, the editor is a good writer, second, some of the subject matter, like the Star Wars - child molestation thing are really interesting to read. For two stamps, how can you go wrong? (CS)
3680 Curlew St / San Diego, CA 92103

HOLY TITCLAMPS #15 / $3
6 x 9 1/2 - offset - 64 pgs
Another zine I've wanted to read for a long time. Really great quality - lovely to look at, easy to read and fabulous content. It's nice to read something that's not just really personal shit. The rundown: Great catching crabs off Nancy Spungen story, highlights of a trip to England, fiction, profiles of 2 cool musicians, interview with Drew Blood and tons more. This is so interesting! It also includes his "Queer Zine Explosion", which is a listing of queer resources, venues, penpals, and a ton of zine reviews.
The zine is gonna be published yearly from now on, but it should be worth the wait. Essential.(MJ)
Larry-Bob / PO Box 590488 / San Francisco, CA 94159-0488

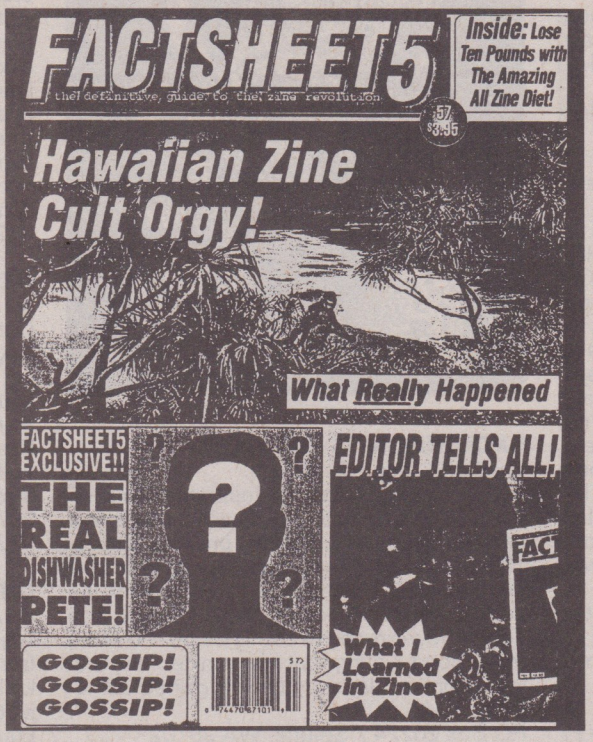
INSIGHT #15 / $4 ppd
8/1 2 x 11 - offset - 100 pgs
Okay, funny cover of Courtney Love holding a shotgun with a checklist that reads "Check new record demos. Enroll Beanie in Montessori. Get new AOL acct. Call Sweet Evan. Kill Kurt." Vicious, but funny. Lots of demented articles that are just sub-Answer Me including "101 Ways To Upset A Child" which ends with "Cutting off the child's face, making it into a mask, and mocking him with it..." Okay, it's not as funny or well written. There's also interviews with Killdozer and Railroad Jerk and an article on the investigation of Kurt Cobain's murder. (LH)
PO Box 51592 / Kalamazoo, MI 49005-1592

INTERBANG #2 / $2.00
8 1/2 x 11 - newsprint - 32 pgs
Music zine with news, columns, reviews (zines and music and interviews with 30 Lincoln, The Riverdales, Wizo (from Germany), and Joe and 'Beau Beau' of Avail. I guess it's like a thin MRR. Good. (BA)
Ben Brucato / Interbang / 990 Thomas Dr. / Ashland, OH 44805

KLAUSTROFOBIA #3 / $2.00 ppd
8 1/2 x 6 - copied - 28 pgs - Croatian
A small interesting zine from Eastern Europe. There are interviews with Senseless, Why Stakla, and Face Your Fear. There are record reviews, comics and some odd and end type articles. Plus there are some interesting pictures my favorite being, "Factory Smog Is A Sign Of Progress." (HH)
Darko Slivar / Gotovceva 8 / 21000 Split / Crotia

LOVE AND RAGE vol.6 #4 / $1
11" x 16" - printed - 28 pgs
An anarchist paper with tons to read on a variety of subjects you might expect - Zapatistas, Mumia, Unabomber, Oklahoma City, and much more. Articles of interest to punks include the battle over the 13th St. squats in NYC and the demise of the Beehive Infoshop in DC. Plenty of propaganda but better this than unrelenting consumerism. (JM)
The Aspect Foundation / PO Box 853 / Stuyvesant Stn / New York, NY 10009

LUNATIC #1 / $4.00 ppd
10 x 9 - printed - 52 pgs - Croatian
This zine covers the usual range of topics. There are interviews with Kud Idijoti, Partibrejkers, Why Stakla, SNFU and a few others. There are plenty of reviews of zines, records and shows. There are some comics and plenty of pictures. The zine also comes with a tape including the bands, Why Stakla, Sumski, Zoambo Zoet Workestrao, No Comment. (HH)
Darko Prolic / Vinkovacka 53 / 21000 Split / Croatia



MAD SOUL #1 / $4 ppd
8 1/2 x 11 - printed - 36 pgs
Wellllllllll....indie comics can be really iffy with me. This issue features the work of Bobby Madness almost exclusively. I wasn't too into his style overall. However, there's a really funny take on Baboon Dooley, and a good piece on "the system" that I liked. (ML)
Wow Cool / 48 Shattuck Sq. #149 / Berkeley, CA 94704

MENSAGEIRO #7 / $2.00ppd
11 1/2 x 7 - newsprint - 22pgs - Portuguese
Folks, you probably won't recognize any of the bands in this zine. For us Northerners it is as if reading about a scene on another planet. The band interviewed is Boi Mamao. There is an article on underground festivals with a list of the bands to play. Finally the last half of the zine is devoted to new releases in Brazil with the contact addresses. (HH)
Danubio Aguiar / Rua Saloma Ferreira 145 / Vila Rosaly / S.J. Meriti, RJ / 25510-179 / Brazil

MY WORLD #1.5 / $1 ppd
5 1/2 x 8 1/2 - copied - 30 pgs
This zine is writings by Jeff from 15. His writings are always very insightful and political. His personal life circumstances are pretty extreme, and give his thoughts urgency and power. Lots of topics are touched on here; homelessness, drugs, rape. I've always been interested in what he has to say, maybe you will be too. (GF)
1235 Cortez Dr. #1 / Sunnyvale, CA 94086

1995:THE YEAR I BREAK YR PUNK ROCK FACE #1 / $2 ppd
5 1/2 x 8 1/2 - copied - 60 pgs
A cool zine that ranks much higher than most zines of this "style." And why? Because it's political, interesting and funny without being cliquish or condescending. There's long articles on clinic defense and local anti-choice fanatics, an expose on the lameness of the RCP (if you didn't already know), plus spooky occurrences in the Midwest and a visitors guide to Olympia. A good read. (ML)
Joshua Ploeg / PO Box 1473 / Olympia, WA 98507-1473

NIL BY MOUTH #5.5 / $2 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
Definitely the strangest zine I've seen in a while. Previous issues tended to follow the 'stark image, political commentary' format made famous by that other graphic zine manufactured over at Stealworks, but this is a little different. Images, graphics and slogans are photocopied over found paper stock - magazine pages, catalogs, leaflets - with some cutting and pasting for good measure. I'm not quite sure what to make of it but it's definitely interesting to look at, like the more difficult to read layouts in Vague, where text and graphics are printed over each other in colours that merge too much. I don't know if that makes you want to go out and get this or not, but I'm glad I got to see it. (AM)
85 Devonshire Hill Lane / Tottenham / London / N17 7NE / UK

NO DOI #7 / $1 ppd
5 1/2 x 8 1/2 - copied - 45 pgs
A fairly silly and a little self indulgent zine from a high schooler in Nebraska. There is lots of written words to sift through and most of it is about nothing. The kind of nothing that makes it fun to just shoot the shit with your friends. Her style is just sort of talking off the cuff, maybe without much thought as to the consequences of words. However, it is not offensive. The best part is the recounting of the day 17 magazine went to her school and took pictures of all her cool friends.(JB)
PO Box 80111 / Lincoln, NE 68501-0111

OH, THAT MONOROE #1 / $9.00 ppd
5 3/4 x 8 3/4 - printed - 95 pgs
"Sam Henderson *is* America", says artist Jim Woodring on the back cover... *whatever the hell that means!* What you have here is a batch of collected comic strips by Mr. Henderson about the life and of one office worker and its agonies and

ecstasies... all rendered in a simple style somewhere between *Ziggy* and *B.C.* in terms of complexity, but still with a solid grasp of how degrading toiling in an office can be and usually is. I'd say this was worth it for a few random laughs, but I also have to question whether it really deserves to be reprinted in squarebound format with the high cover price - a more standard magazine format might suit the material better. But then that's only one man's opinion. (JR)
Wow Cool / 48 Shattuck Sq. #149 / Berkeley, CA 94704

OH! THE HUMANITY #7 / $1 ppd
5 1/2 x 8 1/2 - copied - 54 pgs
Oh the humor... ok, what you have here is basically an interview zine, but the interviews are good, funny and of interesting people. First off, you get Ben Weasel, then the New Bomb Turks, Tilt and Rev Norb. There's also lots of articles from finding a man to travel diaries to reviews. So get this one so you can laugh at the Rev, too. (JX)
Rudolph / 311 Villanova University / 800 Lancaster Ave. / Villanova, PA 19085

OUT OF BOUNDS #4 / $3
8 1/2 x 11 - newsprint - 74 pgs
Lefty mag with articles on Guatemala, Oklahoma, PBS/NPR, Internet "censorship", and Zines. Enthusiastic, geeky tone to the articles. Kinda pricey. (JP)
PO Box 5108 / Arlington, VA 22205

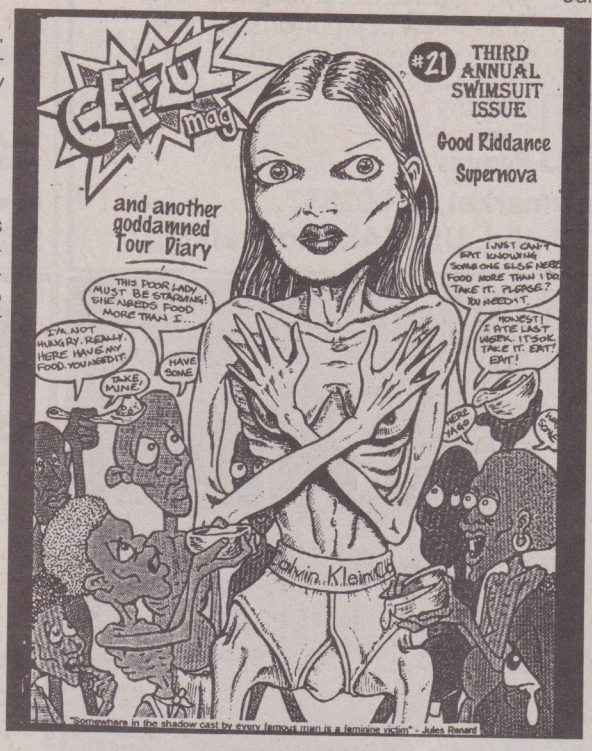
OUTBACK #15 / $2.50 ppd
8 1/2" x 11" - printed - 52 pgs
Features non-confrontational interviews with corporate hacks Jawbox and Quicksand (who say Island Records are "really open to using independent people to help out with things") and hype over Engine Kid and local (FL) bands. Letters, columns, and reviews, mostly from the perspective of late-teenagers who live at home. Plenty of ads. I did like the piece by the gay guy who was suicidal and now he's not. (JM)
PO Box 780132 / Orlando, FL 32828

OUTSIDE LOOKING IN #2 / $1.35 ppd
8 1/2 x 11 - copied - 44 pgs
What other fanzine will have an interview with Bikini Kill *and* Earth Crisis and still maintain some sort of focus. Okay, this isn't some totally ground breaking fanzine, but it's a pretty good read. The interviews with both of those bands are good and I was especially intrigued with the Earth Crisis one as it was more challenging than most I've read with the band. Not some straight edge kid delicately tip toeing away from issues. The singer says he's progay rights! I never would have guessed! There's loads of other stuff to read (standard zine fair) so for the cheap price, check it out. (LH)
Patrick Outside / 15 Westphal St. / West Hartford, CT 06110

PARANOY #6 / $1 or 3 stamps
5 1/2 x 8 1/2 - copied - 40 pgs
This is a very Emo zine, with what I think is a Peter Gabriel quote on the cover. There are a bunch of people who contribute to this, with musings on high school, friendships, going to college, *lots* of poetry, some fiction, a list of things the editor hates. I just felt too old to relate to their points of view. (MJ)
Amanda / 1477 Leonard / St. Peter, MN 56082

POSER PUNK #8 + #9 / $2.00 ppd each
8 1/2 x 8 1/2 - copied - 16 pgs
Here's a short but informative zine that puts forth determination at keeping punk alive despite the corporate infiltration. Issue #8 has an interview with Wind Of Pain, and issue #9 has Epajarjestys, and both have letters, news, reviews, etc. It comes out monthly and is dedicated to D.I.Y., and deserves your support. (MA)
Mikko Aspa / Imatronkoskentie 23 / 55610 Imatra / Finland

POST-FIEND #4 / $1 + 2 stamps
5 1/2" x 8" - copied - 32 pgs
Short Good Riddance interview, a story about being blown off by Strung Out, some shit about Rancid, Class War reprints, pros + cons of Epitaph, record reviews and shit talking. "I don't mind songs about girls as long as the guy doesn't sound like a pussy." Maybe this should've been under "more listings." (JM)
PO Box 2031 / Wylie, TX 75098



PROLETKOULT #1 / $3.00 ppd
8 1/2 x 11 - copied - 88 pgs - French
Even though my French is extremely limited, from what I could gather, this zine is pretty informative of the subjects and politics it focuses upon. Straight-Edge with Socialist mind set and a vegan diet is espoused within, but not in a thuggish attitude. Articles on Capitalism and Animal Liberation, straight-edge, Communism and Anarchism, and more. Interviews are with Monster X, Feeding The Fire, Impetus Inter, Chokehold, Peter Crucial Response, Fred Falzon and others. All in all this looks impressive and there is quite a bit to read and think about. If you can't read French, or you're a little rusty, this zine should be motivation enough to learn. (MA)
Nicolas / 5344 du Refrain / Charny, PQ / G6X 3A2 / Canada

PROMISE #4 / $1 + 1 stamp ppd
5 1/2 x 8 1/2 - copied - 36 pgs
More straight edge but from a more intellectual, "emo" standpoint. Ben talks at length about college life, oppression, the media and other hardcore issues with a personal slant. There's also some non-interviews - more like opinion pieces - from Frail, Joycamp, Waterfront and Doghouse Records, a cool open letter to MTV, and a fold out photo spread featuring boys in bands. The layouts are interesting and clean. Overall, this comes across as a little naive and idealistic, but it's an interesting read and shows a lot of -ahem- "promise". (AM)
117 Cedar Ave / St Louis, MO 63119-3044

PUNK PLANET #9 / $2
8 1/2 x 11 - newsprint - 112 pgs
Rev. Norb, Hellbender, Mr. T Experience, internet and TV. This issue comes with a flexi w/ songs by Mr. T, the Queers, the Hi-Fives, and Squirtgun. Unfortunately, if the flexi was in the copy I got to review, it got stolen by the music reviewers (see that section, I guess). (JP)
Julia Cole / PO Box 1711 / Hoboken, NJ 07030

THE RAIN THAT FELL LAST NIGHT MADE ME FALL IN LOVE WITH YOU #8 / $1 ppd
4 x 5 1/2 - copied - 80 pgs
Well, I really wouldn't say self-indulgent or boring but it did leave me wanting something more, which is even more surprizing, when you see how long this zine is. Anyways, what you get are strings of anecdotes and ramblings a la Cometbus style. There's some political information specific to Northern California which is pretty interesting. So, while I don't think this issue is as good as previous ones, its still worth getting. (JX)
PO Box 15306 / Santa Rosa, CA 95402

RIP YOUR HEART OUT #2 / $2.00 ppd
5 1/2 x 8 1/2 - printed - 20 pgs
Well, the title is taken from one of the tracks on the Rip Offs LP, so that should clue you in as to what this is all about. Lots of pictures of the band, a quick interview with Lowery, reprints of many of Shane White's reviews from MRR (!), a Jon Von centerfold - okay if you're into the band, but I can't shake the feeling that this guy will turn out to be one of those "celebrity stalkers" that you see on TV all the time. Who knows... there's also a transcribed internet chat (!?) and some stuff about record shopping in Cambridge, so I guess he has some other healthy interests. (JR)
Tim / 127 Woodside Rd. / Sudbury, MA 01776

RISK #8 / 2 32 cent stamps or trade
4 x 5 1/2 - copied - 48 pgs
Ramblings. Reprinted stuff, some of it was illegible. Short interview with Boy's Life and Giant's Chair. I didn't really like this. Too personal and cathartic, did nothing for me. Writing seemed too much forced into an unnatural style, very awkward and overdone. (GF)
1206 Mellon St. / Little Rock, AR 72207

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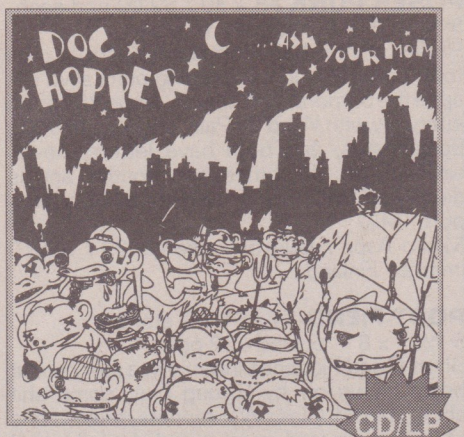

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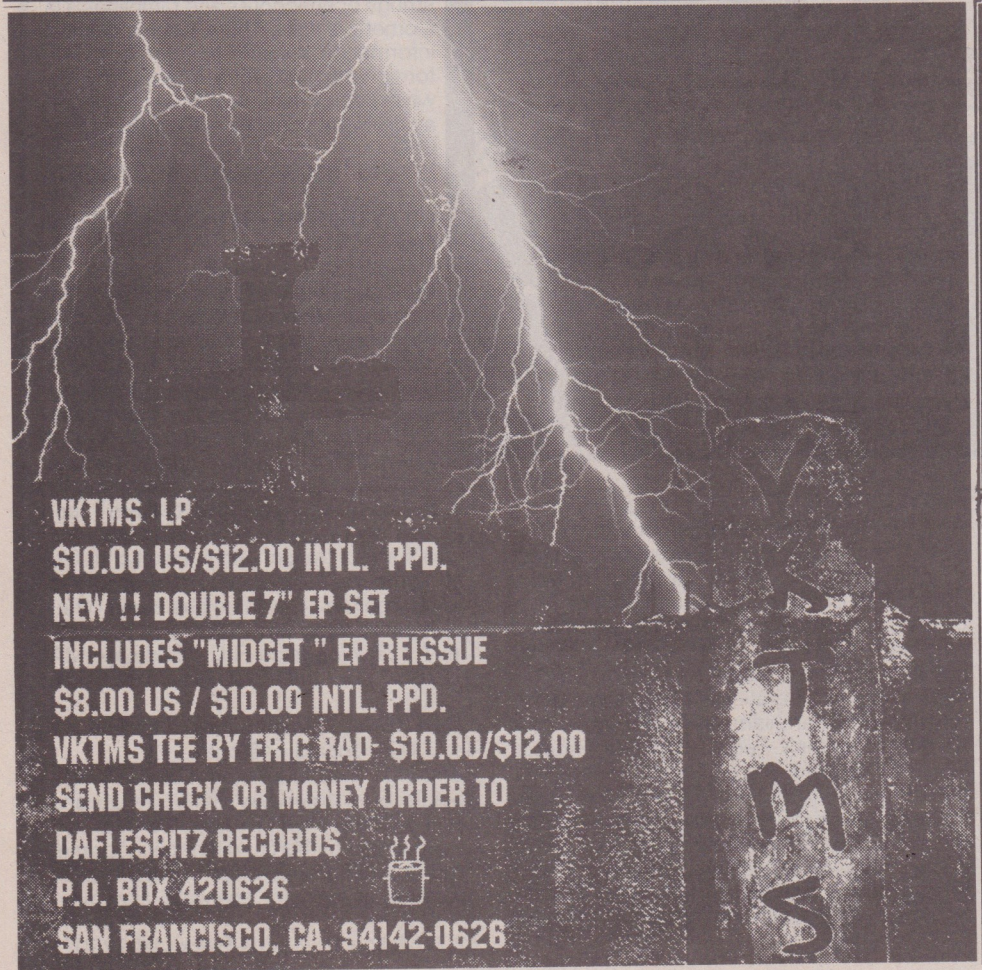

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Dec 22nd See Dec 21st.

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Not much to say this month except stop complaining and get off your ass and just do what you want to see done. Less excuses, more action!

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RARE BRITISH PUNK/OI!/H.C. Set sale 1800+ items, Abrasive Wheels-Zounds. Want list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts, SG4 0HS, England. Tel/Fax: (0462) 433089.

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FOR TRADE (All originals, No bullshit!); The Gears: Let's go to the beach 7", Maggots; Tammy Wynette 7", The Eat: God Punishes The Eat 7", Crime: Murder By Guitar 7", DOA & Friends: Expo Hurts 7", Freeze: Tourists 7", Bad Religion: Unknown LP, SOA: No Policy 7", La Peste: Better Off Dead 7", Panics: Wanna Kill My Mom 7", Septic Death: Burial 7", Stalin: Stalinism & Romantist & Allergy 7"s, Ambient Noise: Chainsaw Massacre 7", The Dogs: Rot n' Roll 7", X: Aspirations LP, Eddie & The Subtitles: Skeletons LP, Widows: all 7"s, Eppu Normaalil: Poliisi Pamputtaa 7" & Nipa 7", Briard 7"s, Terveet Kadet all 7"s, Ed Nasty & The Dopeds 7", Deep Wound 7", Really Red: Crowd Control 7" etc etc Tons more all around the world!!! We trade or sell. (Massive catalogue for $1 / 2 x IRC) Write, call or send fax to: A.A.R. c/o Jukka, PO Boix 174, SF-l 1101 Riihimaki, Finland. tel/fax +358 14 721328

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COLLECTORS FROM RUSSIA would like to exchange Russian alternative music for alternative music form your country and all around the world. POB 142, Novosibirsk-99, 630099, Russia.

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FOR SALE: Addicts, Anwl, Chaos UK, Crass, Discharge, Exploited, GBH, Varukers, Clash, Cockney Rejects, Demob, The Mob. Send 2 IRC's or $1 for a large punk list to Dave, 45 Somerset Road, Coventry, CV1 4EG, UK. Phone/ fax: 44-1203-225378.

FOR SALE: Drunks with Guns, all original, all mint condition. Thirst for Knowledge 7" (200 made), Revolver-ep (160 made), Drunks with Guns-ep (300 made), Songs From the Album (40 made). Also Ejectors-Hydrohead 7" and Germs-Forming (original 7"). Offers to Dave, 45 Somerset Road, Radford, Coventry, CV1 4EG, UK. Phone/fax: 44-1203-225378.

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HELP! My Dog Is A Skinhead! the debut CD from the Piss Shivers is available for $ 6.00 postage paid. We play old school Punk/ HC and want your money! Make checks payable to: Cedric Crouch, 46 Oberholtzer Rd, Bechtelsville, PA 19505

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CALL THIS NUMBER if you want to hear non mainstream bands' demo tapes. If you like it you can write the band, if you don't you can tell me why. If you want some free advertising for your band send a demo to: Music Line, POB 25902, Woodbury, MN 55125. 1-900-234-7575. (8357) Must be 18 years+, 1.99 per minute, average call 5 minutes.

SELLING SOME HARDCORE and punk rock records. Send a stamp and I will send you a list. Some rare, others cheap. TR, 24 Guelph St., Kitchener, Ontario, Canada N2H5W6.

LOOKING FOR Riverdales, Jawbreaker, Queers, Good Riddance, Od, Numbers, Big Drill Car, Mung, Pennywise, and Bracket videos. If you have any, write or send a catalog to Stephen Ash, 2008 Rampart Drive, Alexandria, VA 2308. Riverdales videos wanted the most.

FREE T-SHIRT (L or XL), with purchase of the new release, 'Scherer/Unvarnished Pride'. 10 songs of catchy indie pop/rock. Limited time offer. Send $13 for CD/$10 for cassette to: AuralArt, POB 83, Dept. M, Forked River, NJ 08731-0083.

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THE DAMNED, "promo poster" for 1st 7", New Rose/ Help. (original line-up). $10 ppd. tubed. Skrewdriver, poster. promo for "All Screwed Up" LP. $10 ppd tubed. Unnatural Axe, 7", Tonight We Fight/ Three Cord Rock. $10 ppd. Cash or Money Orders only to D.G., P. O. Box 46881, Mt. Clemens, MI 48046. Inquiries SASE.

FOR SALE: LP's and 7"s from early punk and hardcore. All original. Out of print stuff. Also clothing and shoes from Trash'n'Vaudeville. Write for price list of everything. Bill Gaskell, Rt. 1, Box 293, Ayden, North Carolina 28513.

PLEASE HELP! I need info on cheap pressing of 7", 10", 12" & CD's. Trying to start a label. Don't be a lame ass. Get in touch. Help me out! J.P., 63 Salem Church Rd., Newark, DE 19713.

OPERATION: Cliff Clavin thinks CD's should cost $5 or less and to pay more than that is a rip off! Buy our 7" for $3. PO Box 3165, Bloomington, IN 47402. On tour next summer.

PUT UP OR SHUT UP! Hurt- "Mighty Morphine Pedophile" tape. 12 songs about drinking, fucking and killing. If you think you're punk- you're not- 'til you've got the Hurt tape. $4 ppd. Buttdart Records, PO Box 7300, Newark, DE 19714.

VIDEOS! PAL/NTSC top quality! 7-Year Bitch, Babes, Bikini Kill, Boss Hog, Brood, Bratmobile, Cyclesluts, Diamanda, Ethyl Meatplow, Flanders, Free Kitten, Friggs, Royal Trux, Genitortures, Geraldine Fibbers, Hole, Huggybear, Insaints, Karen Black, L-7, Lunachicks, Lush, Muffs, Nymphs, Pandoras, Red Aunts, Shonan Knife, Trashwomen, Supersnazz, Tiger Trap, Voodoo Queens, Woodpussy, + more! List $1 DeMattia, 8 Haddon Road, Hewitt, NJ 07421, (201) 853-4420.

BOSTON HC Toetag "Savi" 7" STP "Only Lies" 7", Bratfage/Out Cold 7", Insult "Live at Fairview" 7", $3 ppd US, $4 ppd world. Toetag "Reality" CD $8 ppd US, $9 world. "Reality" cass $5 ppd US, $6 ppd world. Boston's finest. PO Box 58, Boston, MA 02134.

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SEALED "Re*Cords" LPs (Austin, TX punk circa 1979) $25 + $3 postage in the USA. $31 postpaid outside the USA. Axis Records, Box 33033, Austin TX 78764-0033. (512) 445-6423.

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KILL THE HIPPIES! Punk rock, Fah Q, Pogo in a puddle of vomit, anarchy, punk rock from Ohio. So punk, they eat safety pins for breakfast. Their superduper 60 minute greatest hits tape has all the classics plus rare unreleased material. Now available through Retard Riot Productions. You too can own this fantastic high bias cassette for the incredibly low price of just $4 ppd! Other countries please include an extra buck or two. If yoiu send something nifty (preferably a picture of yourself) yoiu will receive a neato sticker! So act now and send for your Kill The Hippies tape today! If you don't you're a dork. Oh, & MRR said (in a good review, imagine that) "They're like Crass." - Noah Lyon, 67 Barclay Rd., Clintondale, NY 12515. Oi!

VIDEOS! PAL/NTSC top quality! Agnostic Front, All Bad Religion, Born Against, Breakdown, Life of Agony, Coffin Break, Dag Nasty, Descendents, Down By Law, Face to Face, Gorilla Biscuits, Instead, Jawbox, Judge, Madball, Minor Threat, Murphys Law, Offspring. OpIvy, Indecision, Slapshot, Uniform Choice, Youth Brigade, YOT + more! List $1 DeMattia, 8 Haddon Road, Hewitt, NJ 07421, (201) 853-4420.

FOR TRADE (will sell too): Definitivos 1st 7" ('81 ex-Pigz), Rapers 'Pogo' 7", Ivy Green 1st 7", Ivy Green 1st LP, speedtwins 1st LP, Rondos 'Fight Back' 7", The Ex 'Disturbing D.P. 1st LP, Cheap 'n' Nasty 7" (Holland '87), Contingent 7" ('79 ex-Chainsaw) etc...send wantlist; need old US & Japan punk/hardcore/KBD stuff. Filip, Annuntiaten Str. 92, 8000 Brugge, Belgium.

LIVE TAPES wanted. Send list for same. Into Jon Spencer Blues Explosion, Muffs, Scientists, Pussy Galore, L7, Nomads, Ramoes, DMZ, Celibate Rifles, Cramps, Television, NY Dolls, Velvet Underground, Captain Beefheart, free jazz. Richard Lopez/ P. O. Box 24651/ Ventura, CA 93002.

RECORD SET SALE. Multi page list, all at reasonable prices! Everything from everything HC to Sub-pop. Stamp appreciated. Rob Cleveland, 1705 Gateway, Middleton, WI 53562.

FREE DEMO! Be the first one on your block to get Sick and Tired's new demo! Best of all, it's free. Send a blank cassette w/ no case and 3 stamps to: 53 Hudson Ave, Grafton, MA 01519.

OLD SCHOOL GRIND core for sale- Earache Mosh 02-94T (many limited editions) plus some ultra rare Gastunk records, GG Allin Rarities, Dwarves collectables, Stupids, Psycho, and old Am Rep- all mint. Tim 8101 Richard Rd., Broadview Hts., OH 44147.

MISFITS/ SAMHAIN/ RAMONES guitar tablature/ vocal books. 10 songs each, easy to read. Send only $7 each ($6 + $1 shipping) to: D Cash, 2773 Riverside, Somerset, MA 02726.

MAXIMUMROCKNROLL music classifieds

OI FOR SALE. Oppressed, 4-Skins, Gonads, Blitz, Combat 84, Upstarts, Oi comps, all originals. For list write to G.S.N. [O] 32 St. Pauls Rd., Clifton, Bristol, Avon, UK.

SEEKING SOCIAL Darwinistic, radical musicians for a forthcoming compilation and possible solo cd. Mainstream sound wanted in alternative, melodic punk, country, pop and folk genres. Political, historical or imagery based bands encouraged. Woman especially welcome. Solo vocalists and musicians may be put in touch to record. All contacts receive reply. Send demos, information and photos to: Pale Horse/ POB 435/ Spring Lake, NC 28390-0435

AUDIO/VIDEO shows for trade/sale. Bad Religion, Bloodlet, Citizen Fish, CIV, Conflict, Crimpshrine, Downcast, Earth Crisis, Fugazi, F.Y.P, Gorilla Biscuits, Inside Out, Minutemen, Misfits, Nation of Ulysses, Operation Ivy, Quicksand, Reagan Youth, Rites Of Spring, Samhain, Seaweed, Sick Of It All, Subhumans, Uniform Choice, Violent Femmes, etc. Send 2 stamps for list. Jaret/ 8652 Lyonia Drive/ Orlando, FL 32829

WARNING TAPE traders: Corporate dicks may get your lists. They're out to bust anyone copying and sending tapes of their bands. My six year collection of 400 audios and 630 videos was confiscated. I am under criminal investigation. Cash donations for a lawyer would be welcomed. I want my collection back! Dave/ 323 N. 15th St./ Allentown, PA 18102. Documentation provided.

ALL ROADS lead to boredom #1 out now! It's a free zine, but send some stamps. We love to trade. All Roads/ PO Box 1693/ Tulsa, OK 74101

DRUMMER! I'm coming to London, England in January Influences are Trusty, NoFX, Janes Addiction, Primus, Joy Division, Radiohead, Black Flag, REM, etc! I have CD or tape available from my last band Songfarm. Serious only! I want to be the best! I will send recording if anyone is interested. Bud North, 424 Floyd Farm Road, Waynesboro, GA. 30830, Phone: 706-554-6915

ASTOUNDING DRUMMER needed by hip-pop thrash mutants recording debut lp. Influences: Beatles, Huskers, Ice Cube, Replacements, Public Enemy, XTC, both Elvises, Rancid, Sly, Dylan, Beefheart, De La Soul, Flipper. If you thrash like Clash, groove like Stubblefield, and pop like Ringo send a representative tape to: Michael G./ 201 A Ferme Park Rd./ Crouch End, London/ N8 9BS/ England

SET SALE: Ambient Noise, Chain Gang, The Execute (Japan), Fix, Frantix, Heart Attack, The Mob (US), Randoms, Reactors, Shirkers, SOA, Subverts, Cleveland Confidential, Sturgeons & lots more. $2 for list to: Mike / 50 Lorong K / Telok Kurau / Singapore 425666, Singapore.

MUSIC DISTRIBUTOR, equipped to manufacture and/or distribute CDs internationally, seeks musical acts with excellent studio recordings interested in 1996 release/tour. (212)631-3675

TEENAGE UFO ROCK'N'ROLL Monster is the first demo of the Italian band Space Surfers. Seven tunes from outer space, including Baby Sputnik and Magilla Godzilla. Just send five dollars to: John Volpe, via lecco, 88 20052 Moza (Milano) Italy.

ATTENTION: NEW YORK Rockers! Moving to NYC to form band (influenced by Ramones, Dead Boys, New York Dolls, etc.) would like to write to anyone living there. (drummers and guitarists, esp.) Demo available. Jason, 10717 Blue Lick Rd, Louisville, KY 40229

NATIONS ON FIRE- Brazilian kid looking for records, live tapes, videos, photos, flyers...anything from that amazing defunct band. I'll buy or trade for punk/hc stuff from Brazil. C/O Marcos Moraes Suarez, Caixa Postal 4193, Sao Paula-SP, 01061-970, Brazil

WANT TO TRADE tapes and write to cool people. I like Bikini Kill, Raooul, Screeching Weasel, Huggy Bear, Tourrettes, Slant 6 etc. Please put glue over your stamp... xoxo. Lorie Pease, 5834 West Lane, Lakeview, NY 14085. No sexist or NoFx fans please.

HEADCRAMP - Mind-blowing-beef-spectacular! CD only $5.00 post-paid!! Or write for the free Meathead Records catalog. Great stuff, great prices, super fast! MHR/ POB 29024/ Thunder Bay, ON/ P7B-6P9/ Canada.

SEND ME records! I review hardcore/ punk, grind, black metal, etc. for Sound View magazine from New York (15,000 copies bimonthly). Japanese and European bands take note! No ripoffs. Vinyl or cd's only. Joseph A. Gervasi/ 142 Frankford Ave./ Blackwood, NJ/ 08012.

DIMESTORE HALOES seek drummer 77 style punk band from Boston with pending seven inch and shows seeks drummer seriously into Clash, Pistols, Buzzcocks, Damned, Gen X, Sham 69, etc. Must be willing to relocate to the Boston area. Call Chaz (617) 621-7112.

GROW A PAIR and try R+M Video. Fulfilling your hardcore & punk rock needs. We have over 500 different titles from old-school to new punk, ska, hardcore, straight edge, and industrial. Cheap prices, quick service, kick balls videos, and yes we trade. For a list send one stamp to R+M, 4601 Acushnet, Corpus Christi, TX 78413 or E-mail to Saenzz@aol.com

SLOW "AGAINST THE GLASS." for sale: Rare, out of print LP (six songs) from this legendary Vancouver punk rock band. Limited Quantity. $20 US Funds (postage paid) cash or money order to: John Schweigel, Box 6994, Station A, Toronto, On, M5W 1 X7. Canada.

WE'RE BACK! Not that we've been anywhere special, just not here. Any way we want you to have our 40 page catalog full of Hardcore Punk/Ska/Oi/Emo for only 2 goddam . 32¢ stamps ! Outslde the U . S . send a buck or something cool ! Just In Case/ PO Box 944/ Canton, CT./ 06019-0944/ U.$.A.

THE BERSERKERS - Whiskey and Leather 7" out now! Punk rock for leather-wearing, beerguzzling sluts! $3.00 ppd. Send U.S. cash to Paul Stainley, c/ o Killing Pig Records, 322 N. 74th St., Seattle, WA 98103. Send stamp for free catalog !

DEAD KENNEDYS "Jello's Revenge" CD, two live shows, 10-25-79 and 5-24-85. 21 songs. excellent sound board recordings. $20 cash only. Rita Rock, 5024 Katella Ave. #233, Los Alamitos, CA 90720

PATTI SMITH. Looking for videos, bootlegs, copies of bootlegs, biographies, interviews, etc. to purchase. Please write me with any leads or offers or information on where I can find this stuff. 1177 Dairy Loop Rd./ Roseburg, OR/ 97470. Brittany.

DOY RALPH: I have these bands + more on video for sale or trade. GG, F.Y.P., Propagandhi, Queers, Screeching Weasel, Operation Ivy, Scooby Don't, NOFX, Fifteen, Descendents, Ferd Mert, Rancid, Rhythm Collision. Send Lists: Doy Ralph/ POB 101/ Cottage Grove, MN/ 55016-0101.

VIDEOS FOR TRADE: James Brown (4-5-68), Bobby Soxx, Burnin' Rain, John Coltraine, Dead Boys (good upgrade!), Dick Dale, Dot Vaeth Group, Grifters, Huns, Impala, Loco Gringos, Legionaires Disease, Nico, Really Red, 13th Floor Elevators, Toadies, Biletones, Monomen, Texas Pop Festival (8-30-69)... My wants are: concert flyers and posters from 1950's - 1990's. Axis Records/ PO Box 33033/ Austin, Texas 78764-0033. (512) 445-6423. Calls are welcome!

THE VERY popular Midwest label, Mouthfool of Cake, is looking for one of each of the following type of bands to join the family. Pop punk, emo, hardcore, ska. If interested send demo and promo package to 4932 Linscott/ Downers Grove, IL/ 60515. Thank you. Cherry Coke is great. You can write for catalog or other information.

TWO 2 LINE FILLER shows on one video cass. Send $5, state VHS or Beta. I also have our first demo for $3. Send your wants to: 2 Line Filler, 507 Cliffview Rd, Pickering, Ont, L1W 2N8, Canada.

LOOKING FOR PEOPLE into gothic/ ambient/trance/noise who would like to trade music and information and correspond. Write: Dave, 9 Alvin Place, Rochester, NY 14607.

MAXIMUMROCKNROLL classifieds

AIDS SUCKS sucks sucks fucken sucks! That guy in Texas is still making t-shirts. Proceeds go to local AIDS resource center. Send a stamp for the boss catalog. Bill's, PO Box 53832, Lubbock, TX 79453.

FRENCH 27 YRS old into Sonic South, Swell, Laika 5, 8 Movies would like to correspond with girls from everywhere. My name is Francois Froment. The address is: 65 Rue Pascal, 75013, Paris, France. Bye.

PRO-ABORTION, ANTI-GOD, White Trash and other wholesome T-shirts. The only thing better than speaking your mind is wearing it. For a free catalog send a stamp to: Rhubarb T-shirts P.O. Box 30326 Phila PA 19103.

T-SHIRTS and patch screens. Get your very own one-color screen for your band, label, etc. $25 ppd. Send cash or MO and xerox copy of your artwork in size you want to: Brian/ PO Box 123951/ Ft. Worth, Texas/ 76121. Any questions call Cleetus -244-2221.

DOING A FANZINE in the NY-Tristate area. To cover NJ, NYC, LI, PA, CT. Anybody welcomed to be involved. Send demos, 7"s, CD's, etc...for review and promo, and ads if you want to advertise. Call or write for rate - very cheap. Articles and opinions welcomed - Joe (201)501-8704/ Carlos (718)899-8697. 33 Surrey Lane, Bergenfield, NJ 07621.

LOOKING FOR LOVE! Trisexual/ try anything bondage queen looking for sexual correspondence. Free erotic, wet, anal pics available. Send your kink for trade. Send it all! Young and old, regardless of race, sexual orientation. Convicts/ex-cons a plus! Willing to travel for sexual gratification. Listen to me pound my mound (919-751-8421) or write Peggy, 98 Wackena Pt., Goldsboro NC 27534.

BOOKS of all kinds. Free search service: we find the books, offer them to you, you buy them if you want to. simply send your want list (but please keep it updated). Zero-Point/ Dept. MRNR/ POB 2069/ Sacramento, CA/ 95812

FREE AD space, classifieds, & pen-pal submissions. Starting a new fanzine, "Does The Noise In My Head Bother You?". Send yer essays on "What punk means to me", "Why I got involved in the punk scene" etc., (yeah, I know, that's pretty fucking typical, but interesting reading nonetheless.) Anyone who sends contributions will receive a free copy (not including ads). Delilah/ 282 Bedford St./ Abington, MA/ 02351

FREE HBO, PLAYBOY! Showtime laid off Punk cable worker tells all! Build descrambler of under $13, with 7 Radio Shack parts very easy and fast. Send $10 cash or MO payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY Punks! Ed, PO Box 157, West Sayville, NY 11796.

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BADGES $1.00 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7 Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, send $1 each badge to: Marc Hill/ POB 1218/ Morongo Valley, CA/ 92256. Send $1 (refundable) for catalog.

REVIEWS NEEDED: I've started up the ultimate "Hardcore" fanzine called Devastation. Which will have interviews with Fleas and Lice, Agathocles and lots more! I need lots of zine's and records to review, so if you would like your stuff to be reviewed in my zine please get in touch as soon as possible! I also do a record distribution! So send work if you need your records distributed as well! Devastation Zine/ POB 19516/ Balto, MD/ 21206/ USA

DROWNING in a sea of stupidity. I'm 23 and bored of working at the corporate record store and hanging at the mall. Searching for something new. All that write get reply and free stuff? Ian/ POB 5183/ Glencoe, Al/ 35905

PATCHES $3.50 each post paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7 Seconds, Cows, OpIV, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, Send $3.50 each patch to: Marc Hill/ POB 1218/ Morongo Valley, CA/ 92256. Send $1.00 (refundable) for catalog.

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SHITTY ZINE #1 out now. Send two stamps or $1. Also send music to be reviewed and classified ads ($1) to: Jim, 1115 Fuller St. Cinti, OH 45202, USA.

LOOKING FOR A MALE penpal with morals, who is spiritual, honest, emotional, down to earth, and open to themselves. Ages 21-26. Someone who is not self centered, egotistical, addicted to drugs or alcohol, restless, moody, or perverted. Please send birthdate and picture if possible to: Tracy, 219-P Berlin Rd., Box 229, Cherry Hill, NJ 08034.

T-SHIRTS of the "Punk & Disorderly In 1995" Festival (23rd September) for sale which saw the reunion of punk rock legends Anti-Pasti and One Way System with Special Duties, the Lurkers, Capo Regime and Charge 69 also on the bill. Two-sided red & white on black. Great design. Specify L or XL please. $12 + $3 postage from Johan Van Mieghem, Postbus 46, 9050 Ledeberg 1, Belgium.

MUSIC AND BOOKS wanted: "Vote!" (Rubin, Hoffman, Sanders), "29 Below", "They Call Him Mister Gacy", "Death Trip", "Prose and Cons", "Beautiful Thoughts" (Tiny Tim), "5 Ways To Die", "Only The Good Die Young", "Which Way Western Man?", "Lustmord", "Diary Of A Madman" (Ozzy bio), Tiny Tim Bio, Howard Stern "Crucified By The FCC" boxed set, "Hudson Hawk" soundtrack, to: RJS, 544 Braxton Blvd, Fayetteville, NC 28311

HI BRAINSKATERS and mindsurfers, (ego thrashboarders allowed too). I'm looking for you philosophy, your thoughts, your mind and maybe the whole human spirit. Write down any of your stories or problems and send them to: Bundy, Sascha Jankowki, Sutelstrasse 79, Hannover, Germany. Keep your core or punk! If enough response, free zine guaranteed! Sens sick cartoons, stories, pictures, pictures, tapes too!

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LESS THAN ONE #0.75, second issue now available. Opinions, graphix, music and show reviews. I-views with; Los Crudos, Man Is The Bastard, Crom, Katon (ex-Hirax), Spitboy, Grave, Saint Vitus, Despise You, Preparation H, Dirt, No Less, 16, Dropdead, Discordance Axis + thirteen more. See review in MRR #147. Send $3.00 + few stamps in US, $4.00 everywhere. 3rd issue in progress. Write; Less Than One 'zine, PO Box 104, Wilmington, CA 90748, U$@.

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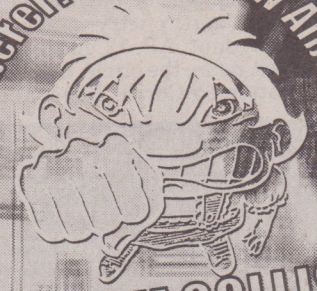

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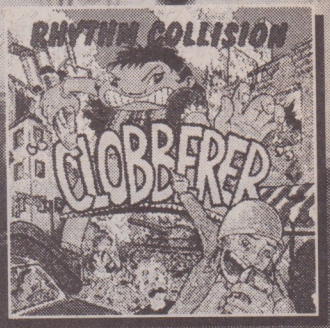

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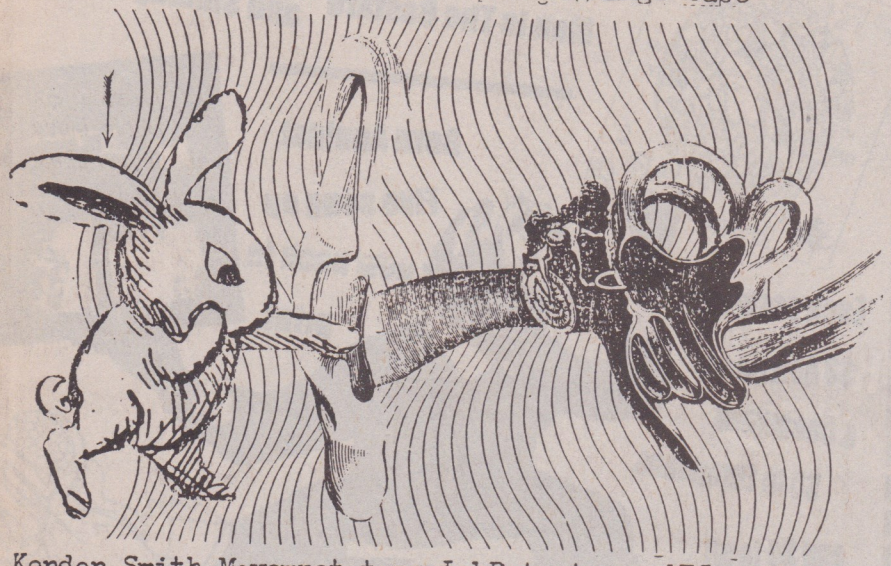

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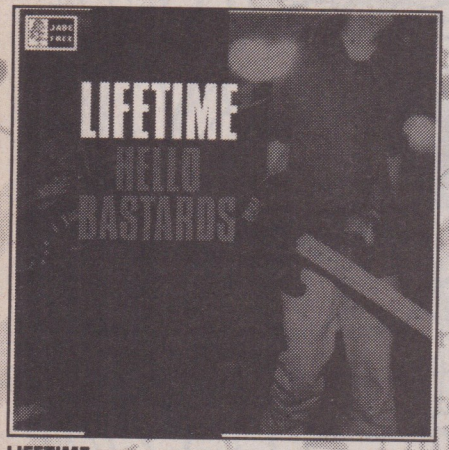

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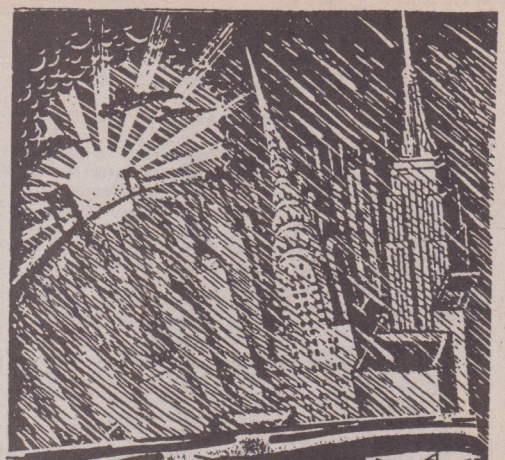

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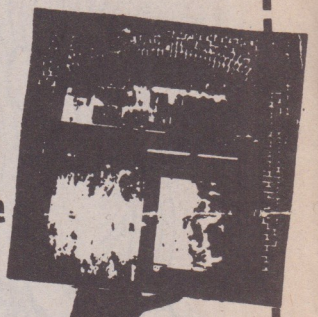

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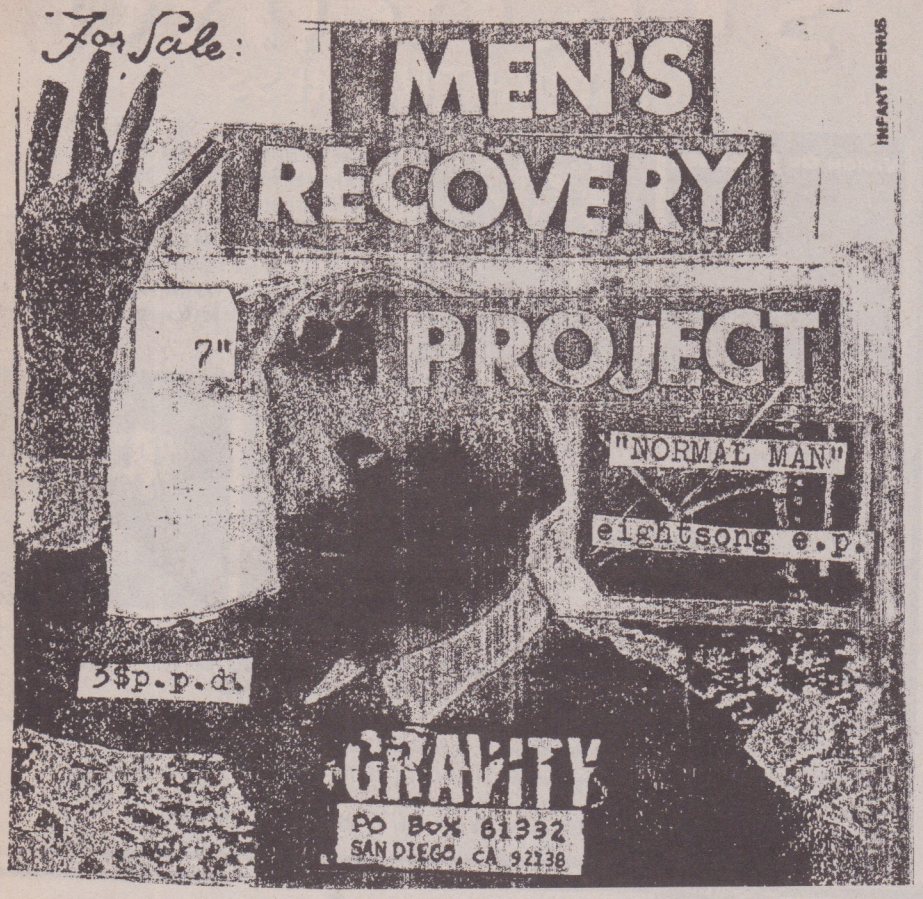

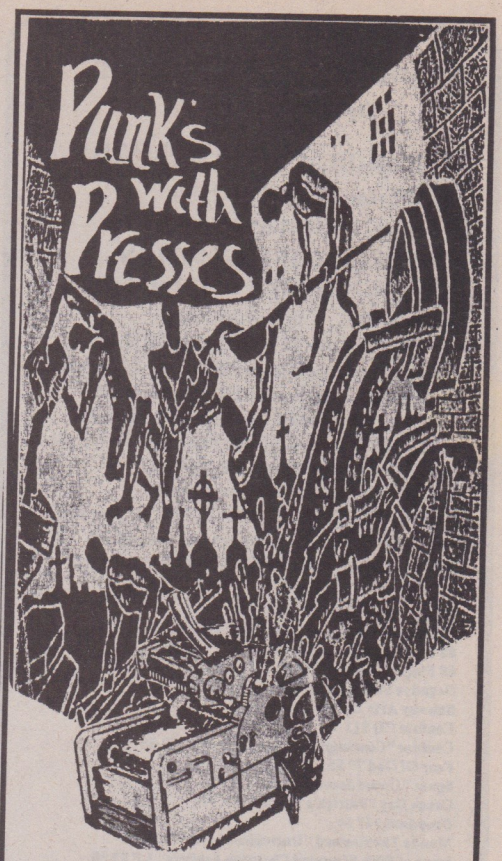

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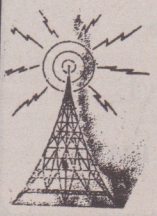

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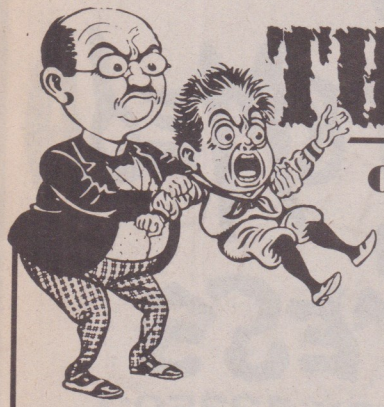

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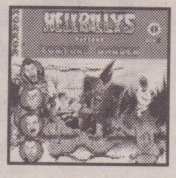
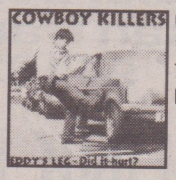


Hellbillys
"Torture Garden" CD
RNR005

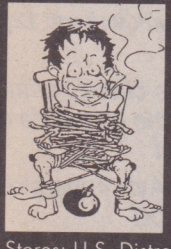
Sofa Glue
"Smile" 12 song CD EP
RNR004

Oppressed Logic / Armed & Hammered
Split 7" on clear vinyl
RNR006



Cowboy Killers
"Eddy's Leg"
7" on red vinyl
RNR003

The Brainsick
"Join The Brainsick"
7" on red vinyl
RNR002



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Nausea "Extinction" LP $7.50
Gauze CD $12
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Operation Ivy "Live at Gilman" 7" $6
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Infest "First Record" 7" $5
Infest "Not Over Yet" 7" $6
Infest "Mankind" 7" $3.50
Gism CD $16
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Jawbreaker "Live at Gilman" 7" $5
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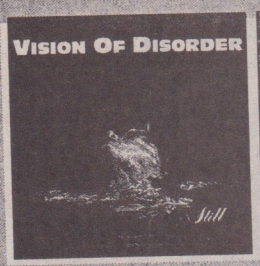

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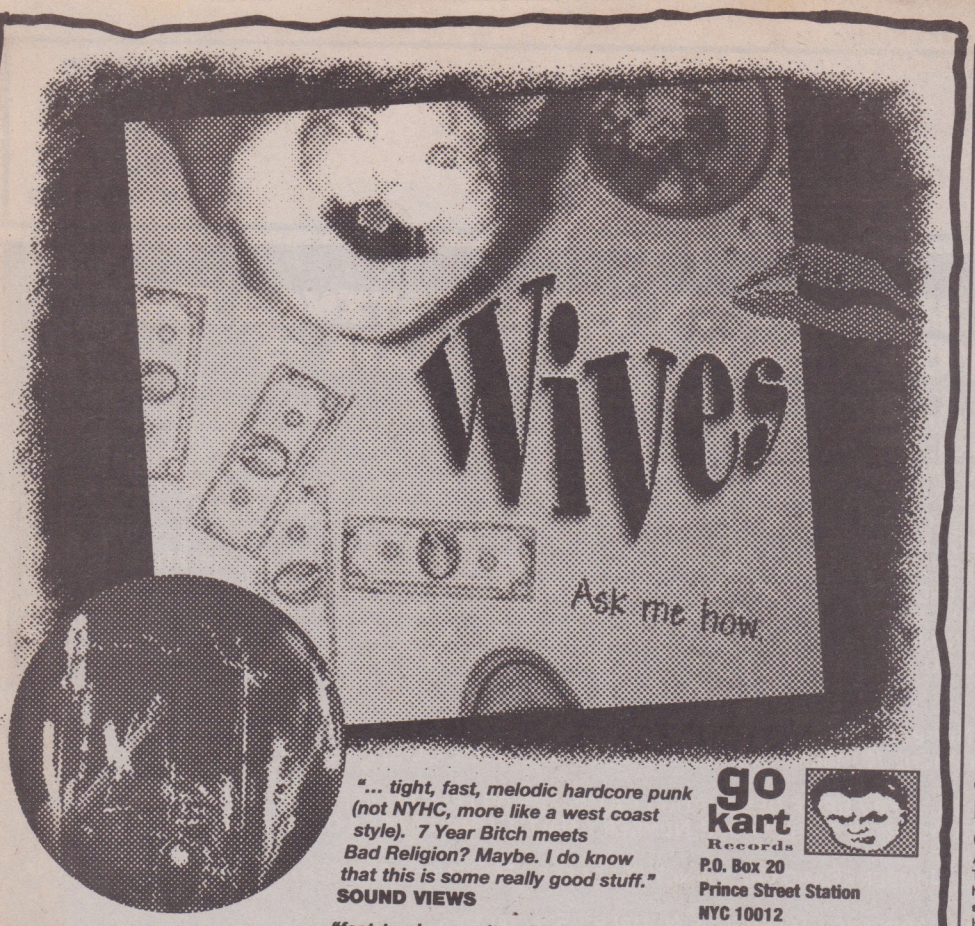

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made in japan CD
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JAMIE PINA
bad latino CD
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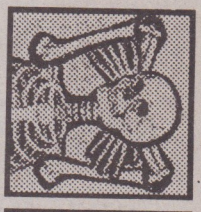
69 EYES
motor city resurrection CD
Killer Finish hard punk rockers' debut CD. Thier sounds are mixture of classic Detroit rock and Hanoi Rocks tradition. They can create real monster rock'n roll. This CD has thier various 7"ers and unreleased cuts includes Stooges and G.G.Allin covers. Hot!



JACK O'FIRE
beware the souless cool CD
Amazing new album from legendary Texas band. They still rocks and rolls harder. It includes thier new recordings. All songs are crazy covers from Cramps, Howlin' Wolf, Johnny Burnette and more. Very raw, soulfull, powerful and fun!

JACKIE & THE CEDRICS
great 9 stomps set 7"X2
Great japanese teen surf instro trio's new double singles. Incuding 9 wildest stomping toons. If you are surf fans, you have to buy it. With killer sleeve by Jelly Bean.

FIFI & THE MACH 3
1976 CD
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KWYET KINGS somebody like you 7"
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LA SECTA black hair EP
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FOR THE LAST 4 YEARS, MRR HAS JOINED FORCES WITH VARIOUS OTHER COLLECTIVES AND PUT TOGETHER A RESOURCE MAGAZINE WHICH MANY OF YOU SENT IN LISTINGS FOR, AND MANY OF YOU UTILIZED IN BOOKING TOURS, PUTTING TOGETHER COMPILATIONS, TRAVELING AROUND THE WORLD, OR JUST USING TO KEEP IN TOUCH. BECAUSE OF THE RELATIVE POPULARITY OF THOSE EDITIONS, WE'VE DECIDED TO GO AHEAD AND BEGIN ORGANIZING A 5TH EDITION, SLATED TO COME OUT AROUND APRIL 15, 1996. AND RENEWING THE DUTIES OF RECEIVING ALL THE RAW DATA, TYPING IT UP, ETC., WILL BE THE GOOD PEOPLE AT BLEEDING HEART COLLECTIVE IN PHILADELPHIA WHO DID SUCH A GREAT JOB LAST YEAR.

WE WILL BE COMPILING THE RESOURCES GEOGRAPHICALLY, TRYING TO GIVE AS COMPLETE A LISTING OF DIY AND RELATED ACTIVITIES AS POSSIBLE. THE THOROUGHNESS OF THIS PROJECT WILL DEPEND ON THE RESPONSE WE GET FROM PEOPLE INVOLVED WITH DIFFERENT PROJECTS. LISTINGS IN THIS MAGAZINE WILL BE FREE OF CHARGE; ALL YOU HAVE TO DO IS SEND IN A NOTE WITH THE INFORMATION REQUESTED BELOW. PLEASE, IF YOU'RE SENDING IN LISTINGS OF MANY TYPES, BREAK THEM DOWN BY THE CATEGORIES LISTED BELOW SO THE TYPISTS WON'T GO CRAZY TRYING TO SIFT THROUGH A MOUNTAIN OF INFO, AND KEEP THE STATEMENTS OR DESCRIPTIONS CONCISE!!!

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RECORD STORES/BOOK STORES: NAME / ADDRESS / TELEPHONE NUMBER / SPECIALTIES
ZINES: NAME / ADDRESS / TELEPHONE NUMBER / POSTAGE PAID PRICE / FREQUENCY / SIZE / DESCRIPTION (40 WORDS OR LESS PLEASE!)
MISCELLANEOUS: WE ALSO ASK PEOPLE TO SEND IN TIPS ON HANGOUTS, CHEAP PLACES TO EAT, FREE CLINICS, BULLETIN BOARDS, CRASH PADS, ETC. THESE LISTINGS COULD BE ESPECIALLY HELPFUL FOR TOURING BANDS.

ADS

DISPLAY ADS WILL BE SOLD TO HELP PAY FOR THIS PROJECT. HOWEVER, TO MAKE THIS RESOURCE ISSUE AS FAIR AS POSSIBLE WE HAVE DECIDED TO HAVE ONLY ONE SIZE. WE ARE DOING THIS TO MAKE ADS JUST AS ACCESSIBLE TO THE SMALL 20 PAGE FANZINES AS THE BIG RECORD CONGLOMERATES! THE AD SIZE AVAILABLE IS 3 3/4" ACROSS BY 2" DOWN OR 95MM X 51 MM (BASICALLY, A SLIGHTLY ELONGATED BUSINESS CARD SIZE). THE COST FOR ADS IS $25 WHICH WILL HELP KEEP THE COVER PRICE AS LOW AS POSSIBLE. PLEASE, ONLY ONE AD PER LABEL, ZINE, PROMOTER. ETC.

DEADLINE: FEB 15, 1996 - DUE OUT: APRIL 15, 1996

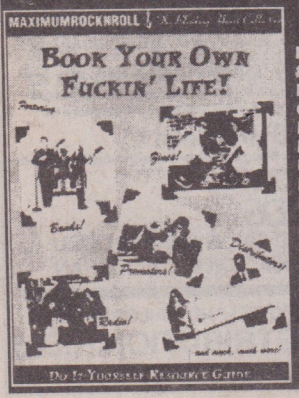
SEND ALL LISTINGS TO:
BLEEDING HEART COLLECTIVE
4728 SPRUCE ST BOX 354
PHILADELPHIA, PA 19139

SEND ALL ADS TO:
MAXIMUMROCKNROLL
PO BOX 460760
S.F., CA 94146-0760

TOP TEN TIPS FOR SENDING IN LISTINGS!!!

1) SUBMIT THEM EARLY. LIKE NOW!! DON'T WAIT TILL THE DEADLINE.
2) BE BRIEF. WE'RE TYPISTS, NOT EDITORS. SEND THEM IN NICE AND TYPED OR NEATLY PRINTED.
3) DON'T USE ALL UPPERCASE (OR ALL LOWERCASE) LETTERS.
4) PUNCTUATION IS GOOD.
5) FEEL FREE TO SEND FRIENDLY LETTERS, AND OTHER GOODIES, BUT... DON'T EXPECT A REPLY. WE'RE SWAMPED.
6) WE DON'T NEED THE ADDRESS AND PHONE NUMBER OF EVERY MEMBER OF YOUR BAND. PICK ONE!
7) DON'T SEND IN 18 LISTINGS FOR ALL THE SEMI-EXISTENT BANDS YOU'RE IN--JUST FOR THE ONES THAT ARE REALLY ACTIVE!
8) MAYBE TAKE RESPONSIBILITY FOR GETTING YOUR WHOLE SCENE'S LISTINGS DONE. BUT...
9) CHECK WITH PEOPLE BEFORE SUBMITTING THEIR INFO FOR THEM. HASSLE YOUR FRIENDS TO GET THEIR LISTINGS IN TOO.
10) NO CERTIFIED/REGISTERED MAIL, PLEASE!

STILL AVAILABLE



BOOK YOUR OWN FUCKIN' LIFE #4

DO-IT-YOURSELF RESOURCE MAGAZINE #4, 1995. A COUNTRY BY COUNTRY STATE BY STATE LISTING OF PUNK/HARDCORE/GARAGE/INDIE BANDS, ZINES, PROMOTERS, LABELS, RADIO, VIDEO, FOOD, LODGING, ETC.
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